The Bookman.

"I am a Bookman."—*James Russell Lowell.*

No. 230. Vol. XXXIX. Subscription rate 8s. per annum post free. | NOVEMBER, 1910. | Price Sixpence. Published Monthly.

CONTENTS.

NEWS NOTES 69

THE BOOKSELLERS' DIARY ... 76

THE READER—

Charles Dickens and Reform. By B. W. Matz 79

In Account with Time. By A. St. John Adcock 86

"The Bookman" Prize Competitions 89

William Harrison Ainsworth. By Lewis Melville 90

NEW BOOKS—

Marie Corelli's Prose Poem ... 95

Mr. Henry James's Stories. By Perceval Gibbon 95

Edgar Allan Poe. By W. H. Hudson 96

Mr. Kipling, Magician. By H. A. Hinkson 97

Temperamental Philosophy. By W. F. A. 98

A Quaker Post-Bag. By L. Quiller Couch 99

E. V. Lucas as a Literary Cricketer. By Coulson Kernahan ... 99

Cagliostro. By William E. A. Axon 100

Recent Poetry. By Walter de la Mare 101

Lords of Misrule. By Joseph Clayton 102

Tolstoyana. By George Sampson 102

Alexander Macmillan. By Thomas Seccombe 104

NOVEL NOTES—

The Pilgrim—Enchanted Ground—The Girl from Nowhere—A Royal Story Book—Dives and Son—Max—Angela—The Brown Mask—The Noise of Life—A Corn of Wheat—Tales of the Tenements 105-7

THE BOOKMAN'S TABLE—

Four Fascinating Frenchwomen—Wild Flowers of the British Isles—The Story of Padua—The Love Affairs of Lord Byron—Promenades of an Impressionist 107-8

NOTES ON NEW BOOKS ... 109

NEW BOOKS OF THE MONTH 110

NOTICES.

All communications intended for the Editor must be addressed to the Editor of The Bookman, St. Paul's House, Warwick Square, London, E.C.

No unused communications will be returned whether stamps are enclosed for that purpose or not, and to this rule we can make no exception.

News Notes.

The December Bookman will be a Christmas Double Number. In addition to the usual features, it will contain interesting articles on Christmas books, a number of beautiful colour-plate engravings, and a Portfolio of pictures in colour by Mr. W. G. Simmonds, illustrating scenes from "Hamlet." There will be also a large and fully illustrated special Supplement, and the whole issue will form, as in previous years, the fullest and most reliable guide obtainable to the books of the season.

The miscellaneous articles in the next number will include "The Dawn of Modern England," by Dr. William Barry; "Problems of To-day," by Y. Y.; "Wagner," by Reginald Buckley; "Mr. Noyes's Poems," by F. G. Bettany; "The Slopes of Parnassus," by Darrell Figgis; "A History of Colour Printing," by M. H. Spielmann; "The New Maeterlinck," by Holbrook Jackson; and articles by Katharine Tynan, Tighe Hopkins, Coulson Kernahan, etc.

Too late for inclusion in the October Bookman we received the following charming note on Mr. Barrie and one of his plays from—

Mr. and Mrs. Seymour Hicks.

"When we speak of 'Quality Street' we can only think of it as the most beautiful play we have ever appeared in, and our appreciation of Mr. Barrie as an author is equalled by our love for him as a friend.

"Ellaline Terriss and Seymour Hicks."

And this from

Miss Marion Terry:

"I have acted in only one of Mr. Barrie's plays—'Quality Street'—and I do think it is quite one of the most delightful of his plays, if not *the* most delightful of all. I was Susan in it, and loved the part, and hope I may have the joy of playing it again some day, as I don't seem to have the chance of acting in any of his other plays.

"Marion Terry."

Our presentation portrait of Dickens (an enlargement of which appears on the cover) is from a photograph that has never before been published. It was taken during Dickens's visit to Birmingham in 1869, and is probably the last he sat for. The negative is in the possession of Mr. B. W. Matz, with whose kind permission it is now

Mr. B. W. Matz.
Photo by the Wykeham Studios, Balham.

reproduced. This is perhaps the most life-like portrait extant of the novelist in his latter period, and leaving as it does the lines and moulding of the features untouched by the photographer's pencil, gives a better impression of his actual appearance than has hitherto been available.

The good influence of Dickens's novels cannot be over-estimated; and any one who seeks to maintain and increase that influence must be regarded in the light of a public benefactor. No one has done more in this direction, perhaps, than Mr. B. W. Matz, who contributes to the present number an article on "Dickens and Reform." Mr. Matz was the editor of the sumptuous "National Edition" of the novelist's works issued a year or so back; and it is to him that we owe the newly discovered writings which appeared in that edition. It was his happy inspiration, too, which caused the Dickens Fellowship, which now has enthusiastic branches and members in all parts of the world, to be founded; while he is the founder and editor of that always interesting little monthly the *Dickensian*, and an honorary member of the Boz Club. Though when he occasionally contributes to the magazines it is generally on Dickensian subjects, Mr. Matz's literary labours are not confined to the interpretation and praise of the author of "Pickwick," for was he not, for instance, the first editor of that galaxy of literary and artistic talent, "The Odd Volume," and the author of that much-talked-of article on "George Meredith as Publisher's Reader" last year?

We referred in the October BOOKMAN to the Charles Dickens Testimonial Fund that has been inaugurated by the *Strand Magazine*. Further reference is made to this in Mr. Matz's article. The scheme is meeting with general approval and support; the penny stamps, by the sale of which the Fund is to be raised, are selling rapidly. The Testimonial Stamp, the design for which we reproduced last month, will serve as a sort of bookplate, and if every lover of Dickens purchases one to paste on the fly-leaf of each copy he has of Dickens's works a handsome sum will be obtained for presentation to those of the Master's descendants who are not in such comfortable circumstances as the children and grandchildren of such a man ought to be. The stamps can be obtained from the *Strand Magazine* and from THE BOOKMAN, and to every reader who purchases thirty of them from us we are presenting a beautiful colour plate engraving by Frank Reynolds of a scene or character from "Pickwick."

Mr. Joseph Conrad is engaged on a new novel which is to be called "Chance."

Captain Harry Graham, whose "Mother of Parliaments" has just been issued by Messrs. Mills & Boon, is publishing next year both a book of humorous

Captain Harry Graham.
Photo by Langfier.

verse and a social satire in the shape of a new novel. His numerous books of verse have a larger sale in America than in England; nevertheless, his "Ruthless Rhymes for Heartless Homes," published ten years ago, is still selling freely over here; and this autumn a new and enlarged edition of his "Misrepresentative Men," which made its first appearance in 1905, is to be published by Messrs. Gay & Hancock. Captain Graham was one of the original staff of the ill-starred *Tribune*; he is literary adviser and reader to Mr. Edward Arnold, is a Trustee of the British Museum, and contributes regularly to the *Observer* and the *Graphic*, and occasionally to *Punch* and various other periodicals. He married a little while ago a daughter of the Hon. Sir Francis Villiers, H.M. Minister at Lisbon.

The appearance of Mr. Perceval Gibbon's new novel, "Flower o' the Peach," has been postponed until the spring, to meet the arrangements for its serial publication in America.

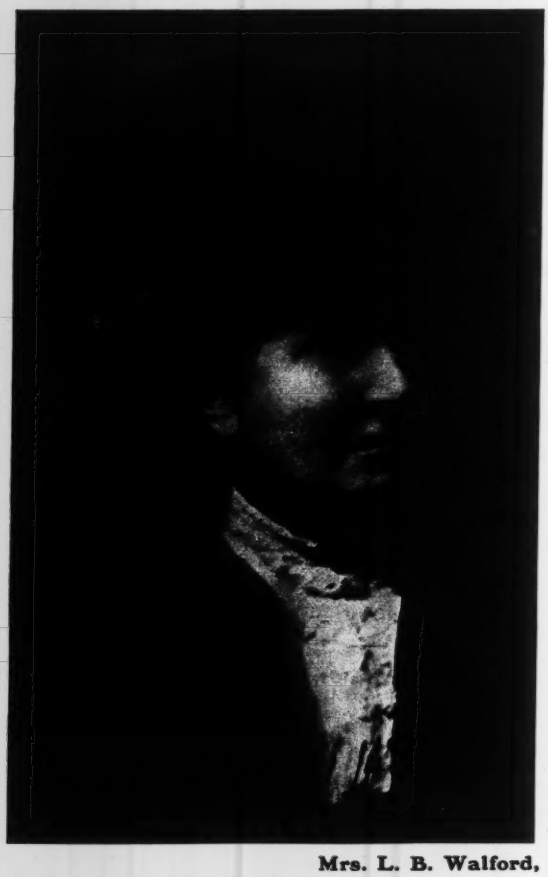
Every reader of *Punch* is pleasantly familiar with the initials "A. A. M."; he has learned by now that whatever has them at the foot of it may safely be honoured at sight as a good thing. Mr. A. A. Milne is a young writer in the best way: he was born no longer ago than 1882, and is one of the many *Punch* contributors, past and present, who have been introduced to that paper by Mr. R. C. Lehmann, whose attention was attracted by a certain article of Mr. Milne's in *Granta*, of which famous journal Mr. Lehmann was the founder and first editor. In his turn Mr. Milne became its editor, until he left Cambridge in 1903 and started journalism in London as a free-lance. He became assistant-editor of *Punch* in 1906, when Sir Francis Burnand retired and Mr. Owen Seaman became editor, and this year was admitted to a place at the Round Table. In 1905 he published a shilling book called "Lovers in London" with Messrs. Alston Rivers; it is now out of print, and Mr. Milne is not sure whether this is owing to the smallness or the largeness of the demand for it. His new book, "The Day's Play," published by Messrs. Methuen, is a delightfully humorous collection of articles and verse he has contributed to *Punch* during the last four years.

Mr. A. A. Milne,
Whose delightfully humorous book, "The Day's Play," has been published by Messrs. Methuen.

Mrs. G. H. Putnam,
Author of "The Lady," which Messrs. Putnam's are publishing this month.

Mrs. G. H. Putnam, the wife of the well-known American publisher, has written a book on "The Lady," which will be published early this month. It traces the history of the woman of social position through such varying types as "The Greek Lady," "The Lady Abbess," "The Lady of the Salon," and "The Lady of the Bluestocking." Before her marriage Mrs. Putnam was the Dean of Barnard College, which is the Women's Section of the Columbia University, New York. Naturally this work gave her a special interest in the position of women, and her abundant knowledge of the subject is evidenced in her new book.

Kate Douglas Wiggin's play, "Rebecca of Sunnybrook Farm," has been produced in New York and met with immediate and enthusiastic success. The American papers are full of its praise, and its author is probably the most interviewed person of the moment. Although this play, based on her popular

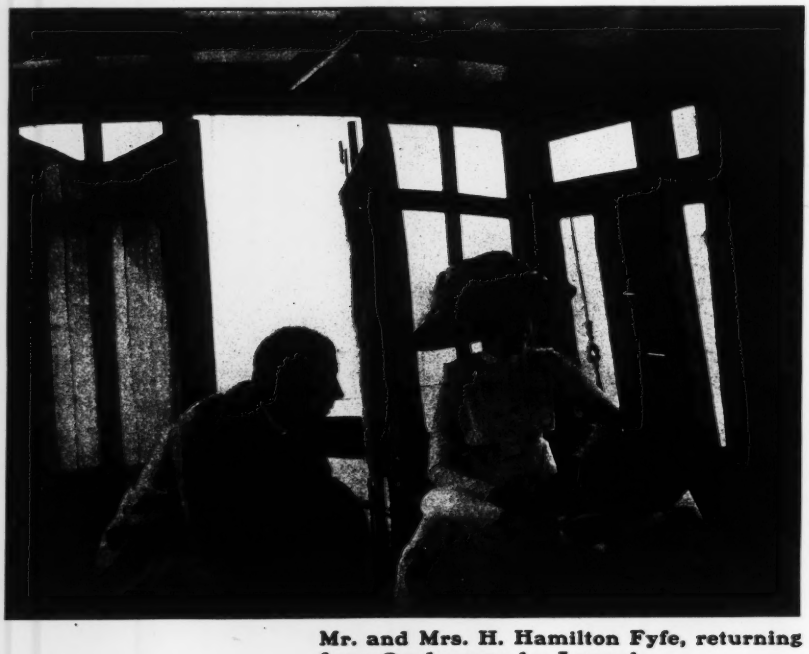


Mrs. L. B. Walford,
Whose "Recollections of a Scottish Novelist" (Williams & Norgate) we are reviewing in the Christmas BOOKMAN.

book of the same name, is her first essay as a dramatist, she has always been interested in the theatre, and, as she says herself, amateur theatricals were among the joys of her girlhood. In an interesting contribution to *Harper's Bazaar* Kate Douglas Wiggin makes reference to these early inclinations, and adds, "It is too many years ago to count that Dion Boucicault asked me to leave the work I was doing in the establishment of free kindergartens in San Francisco and join his company to play the leading rôles in 'The Colleen Bawn' and 'Kerry.' I do not remember being harassed by any doubts of my talent; but children's hands held me on every side—poor, destitute, joyless, and desperately in need of what I believed could be secured for them. After twenty-four hours' reflection Mr. Boucicault's flattering offer was declined." To a crowded audience in the old church of Buxton Lower Corner, Biddeford, U.S.A., Kate Douglas Wiggin recently gave a reading from the manuscript of a new novel, "Mother Carey's Chickens," on which she has been working during the summer. No detailed account of the book or its characters has been given, as the story does not commence its serial appearance until this month, but the reporters present say that in the general opinion it is "far and away the finest thing she has done yet."

Mr. H. Hamilton Fyfe's new book, "The New Spirit in Egypt," will be published by Messrs. Blackwood during the next few weeks. Mr. Roosevelt, a very good friend of the author's, was going to write a preface for it, but it seems possible that his plunge into American politics may prevent his finding time for this. There is still hope, however, that he may manage to do it, and the preface may arrive before the volume goes to press. Mr. Hamilton Fyfe went with Mr. Roosevelt on his famous tour from Khartoum all over Europe, then sailed with him for New York to witness his great reception there, and was his first visitor at the editorial office after he took up his work on the American *Outlook*. As a memento of their travels together, he sent Mr. Fyfe the other day a paper-cutter made of a polished strip of rhinoceros hide, with an inscription on a little silver label.

Since Mr. Hamilton Fyfe's play, "A Modern Aspasia," was produced by the Stage Society in



Mr. and Mrs. H. Hamilton Fyfe, returning from Omdurman by Launch.

1909, Mr. Fyfe has written two others: a study of the evils of starting-price betting among working-men, and a plea for the more sensible bringing-up of girls, called "Unmarried Daughters"; but he has not yet offered either of these to any manager. He thinks it would be useless to do so, and why he thinks that could be gathered from an article of his that appeared a week or two ago in the *World*. Perhaps these plays may be produced abroad; "A Modern Aspasia" had a remarkable success at Prague in the Bohemian National Theatre. Mr. Hamilton Fyfe's work as a journalist is too well known to warrant us in making any detailed reference to it; he sailed the other day for South Africa to accompany the Duke of Connaught on his tour throughout the Union.

Mr. P. G. Wodehouse is rapidly and deservedly taking his place beside the three or four humorous writers who in this country have the front rank all to themselves. His short stories in the *Strand* and other popular magazines, here and in America, are looked out for now almost as eagerly as are Mr. Jacobs's own. His new novel, "A Gentleman of Leisure," has just been published by Messrs. Alston Rivers and we shall have something to say about it next month. It is a tale of burglary that was entered upon in a jesting spirit, and proved a rather troublesome and expensive joke. The book is selling largely in America, and the story has been dramatised by Mr. Wodehouse and Mr. John Stapleton and is to be produced shortly by Mr. W. A. Brady, the stage director of Mr. Daniel Frohmann. Mr. Wodehouse is also engaged on a farce based upon his very successful story, "Love among the Chickens"; he has made considerable progress with another novel which has what he believes is a new central idea, and is working out the same idea into a three-act farcical comedy which will be produced first in New York and later over here.

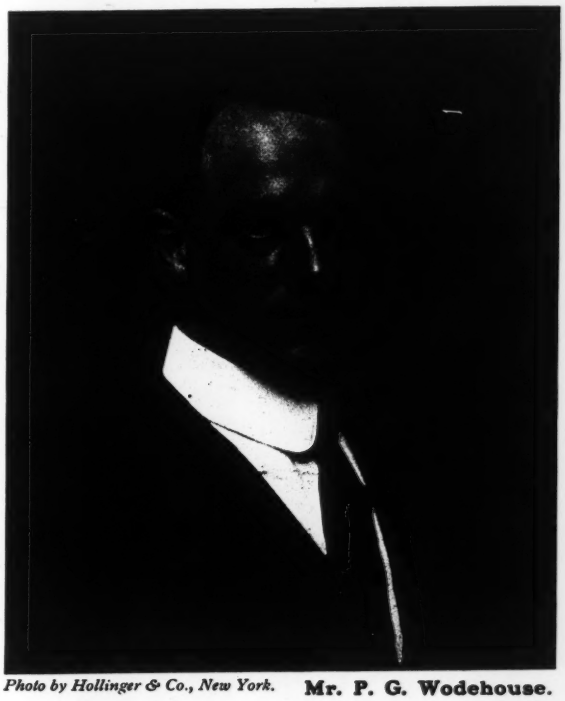
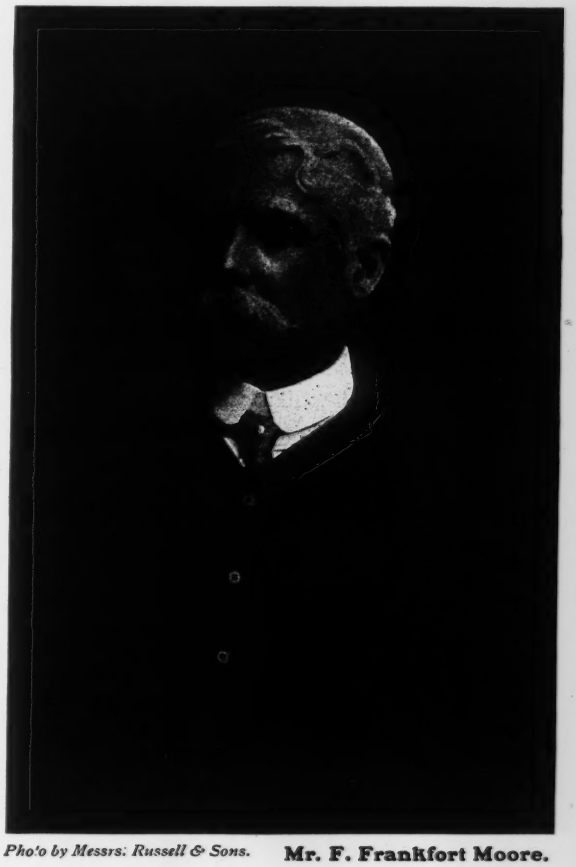


Photo by Hollinger & Co., New York. **Mr. P. G. Wodehouse.**



Pho'o by Messrs. Russell & Sons. **Mr. F. Frankfort Moore.**

Mr. Frankfort Moore, whose poetical dramas, "The Discoverer" and "In the Queen's Room," are just published by Mr. Elkin Mathews, began his literary career with a volume of verse more than thirty years ago, and upon several occasions since he has published poems in various journals, but none which attracted so much attention as his verses on the funeral of Queen Victoria, which appeared in the *Daily Mail*, and were afterwards included in the Memorial volume. Not alone by these dramatic poems will he be represented this autumn. The "Life of Oliver Goldsmith" upon which he has long been working will be issued almost immediately by Messrs. Constable in one volume, and Messrs. Hodder & Stoughton will publish about the middle of the month "The

Commonsense Collector," with illustrations of the different periods of antique furniture, taken from articles in the possession of the author, who has for many years been a discriminating collector of "antiques" in many forms. The volume, which will embody his experiences while picking up his treasures, is intended as a hand-book of hints for the guidance of those readers who have collecting aspirations, but scarcely know in what direction they should advance in order to realise their aims without the expenditure of large sums of money. The author has travelled far and wide, and his residence at Lewes Castle is a storehouse of artistic treasures.

Miss Myrtle Reed.

One of the most successful of recent novelists, whose new story, "The Master of the Vineyard," has just been published by Messrs. Putnam's.

Mr. Arnold White is a man of very strong views, and he has a habit of expressing them strongly. Personally we dissent from most of them, but that does not prevent us from admiring his ability. His first book, "Problems of a Great City," was published in 1886. He paid for its publication and it went into three editions, but "it never paid me," he says, "and I suppose it did not pay the publisher." It roused a storm of condemnation, but the late Bishop of Durham said it was a book that made the nation think, and nowadays Mr. White finds that almost every proposal he made in it forms part of the social programme of one or both parties in the State. His second volume, "Tries at Truth," contained a series of articles that were originally written for the *Echo*. After this came "English Democracy," "The Modern Jew," "Efficiency and Empire," and "For Efficiency." Mr. White flatly asserts that all these books were failures in the accepted

Photo by J. Russell & Son. **Mr. David Whitelaw,**

Whose "Princess Galva" (Greening) has been one of the successful novels of this autumn.

sense of the word; but they were not without their effect on the men who were able to carry something of his preaching into practice. Four times he has stood for Parliament, and "my political career, like my literary efforts," he will

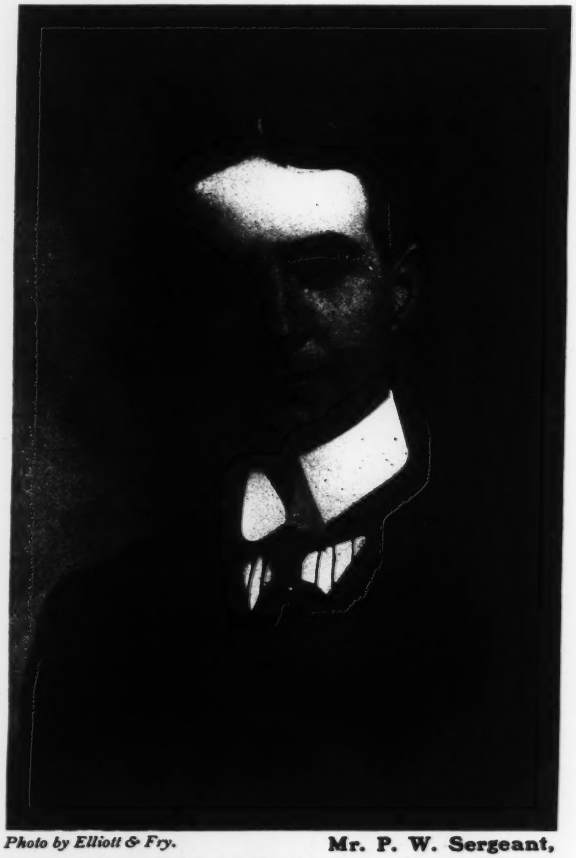


Photo by Elliott & Fry. **Mr. P. W. Sergeant,**

Whose new biographical work, "The Great Empress Dowager of China," has just been published by Messrs. Hutchinson.

tell you, "was a failure, but I can honestly say that the failure of both careers has left me quite unsoured. I am glad to be out of Parliament, and hopeful that the views in my new book represent the outlook of an average Englishman"—the new book being "The Views of Vanoc," which Messrs. Kegan Paul & Co. are publishing. Nobody but himself would regard Mr. Arnold White's career in literature as a failure, and those who read "Vanoc" every week in the *Referee* are not likely to mourn that his Parliamentary hopes were not realised, since if they had been, he would now be talking in another place instead of writing "Our Note Book" there.

As a teller of tales of the weird, eerie, ghostly description, Mr. Algernon Blackwood has won for himself a unique reputation. No living English novelist excels him in the art he has made his own. He is a dreamer of grim dreams, yet he has lived a strenuous, matter-of-fact life, and broken his shins against the plainest realities of earthly existence. In his time he has been a rancher in Canada; has run a hotel; sub-edited a Methodist magazine; worked on the gold-fields; starved in New York, or would have starved if he had not posed to Gibson and other artists for a living; tried his luck as an actor; devoted several years to working on American newspapers; and in divers other ways warmed both hands at the fire of life and chilled them in the frosts of it, and has emerged from it all not a practical man of affairs, but a mystic, a man who sees this old commonplace world transfigured still into a place of wonder and mystery. His literary career began only a matter of five years ago. In his new book, "The Human Chord" (Macmillan), he has attempted to express something of the deep mystery that lies behind *sound*, and touches a fringe of the picturesque legend about the search to know the Name of God. He once confessed to a friend who is interested in such psychological details that his ideas come to him unsought, rising complete, as it were, out of his subconsciousness; sleep seems to gather them, and he wakes with the whole thing pictorially before him, often written out mentally in actual paragraphs and sentences, and as though in no sense invented by his own brain. We hope to give a fuller and more intimate account of Mr. Blackwood's interesting career in an early issue of THE BOOKMAN.

Photo by Histed. **Mr. Algernon Blackwood.**

From the office of the *Connoisseur*, that most valuable and artistic magazine for collectors, comes an eighteenpenny booklet dealing with "Art at the Brussels Exhibition." It contains upwards of forty beautiful reproductions of famous Flemish paintings, and an admirable article by Mr. M. H. Spielmann, printed in English and in French, on the masterpieces of seventeenth-century Flemish art that are included in the Exhibition.

Mr. Andrew Melrose announces a book of reminiscences of Rosa Bonheur by Mr. Theodore Stanton. The volume will be illustrated with reproductions of her drawings.

We congratulate *Public Opinion* on the completion of its fiftieth year of existence and the publication of an excellent jubilee number. In the hands of Mr. Percy Parker it thoroughly fulfils its claim to be a weekly review of what everybody else is saying, doing, and thinking, and is as alive and alert to catch current opinion on current events as such a journal should be.

Messrs. Duckworth are publishing this month a volume of poems by Mr. Hilaire Belloc.

We are greatly indebted to Messrs. Chapman & Hall and to Mr. B. W. Matz, both in his private capacity and as editor of the *Dickensian*, for much assistance with the Dickens illustrations in this number; and for much assistance with the other illustrations to Mr. John Lane, Messrs. Putnam's, Messrs. Macmillan, Messrs. Constable, Messrs. Chapman & Hall, Messrs. Digby, Long, Mr. Fisher Unwin, and Messrs. Cassell.

The Booksellers' Diary.

LIST OF FORTHCOMING BOOKS.

November 1 to December 1, 1910.

Messrs. George Allen & Sons.

COX, J. CHARLES, LL.D., F.S.A.—Sanctuaries and Sanctuary: Sanctuary Seekers of Mediæval England. 15s. net.
COX, J. CHARLES.—County Churches of Isle of Wight. (County Churches Series.) 2s. 6d. net.
DRYDEN, MISS.—Memorials of Old Leicestershire. 15s. net.
DUNKLEY, REV. PREB. (Editor).—Church Congress Report, 1910. Cloth, 10s. 6d. net.
GIRVIN, MISS BRENDA.—Pam and Billy: A Christmas Story. 3s. 6d. net.
JOHNSON, REV. T. (Editor).—Clergyman's Ready Reference Diary for 1911. 3s. 6d. net, 5s. net; with pocket and tuck, 6s. net.
LONGE, MISS JULIA G. (Editor).—Letters of Martha, Lady Giffard. 15s. net.
SYMPSON, E. MANSEL, M.A., M.D.—Memorials of Old Lincolnshire. 15s. net.

Mr. Edward Arnold.

ARNOLD-FORSTER, MRS.—Hugh Oakeley Arnold-Forster. 15s. net.
CHAPMAN, ABEL, and WALTER J. BUCK.—Unexplored Spain. 21s. net.
DON, J., and J. CHISHOLM.—Modern Methods of Water Purification. 15s. net.
FORBES, A. C.—Development of British Forestry. 10s. 6d. net.
HOWE, J. ALLEN.—Geology of Building Stones. 7s. 6d. net.
LAKE, P., and R. H. RASTALL.—Textbook of Geology. 16s. net.
MICHELL, SIR LEWIS.—Life of Cecil John Rhodes. 30s. net.

Mr. J. W. Arrowsmith.

BEDDOE, DR. J., F.R.S.—Memories of Eighty Years. 7s. 6d. net.

Messrs. Wm. Blackwood & Sons.

BLACKIE, JOHN STUART.—Notes of a Life. 6s. net.
COMBE, MRS. KENNETH.—Seekers All. 6s.
FRASER, DAVID.—Persia and Turkey in Revolt. Illustrated. 12s. 6d. net.
FYFE, H. HAMILTON.—The New Spirit in Egypt. 5s. net.
GRANT, CAPT. M. H. ("Linesman").—The Makers of Black Basaltes. With upwards of 200 Illustrations. 21s. net.
HANNAY, DAVID.—Ships and Men. With 12 Illustrations. 6s. net.
MUNRO, NEIL.—Fancy Farm. 6s.

Messrs. W. & R. Chambers.

BALDWIN, MAY.—Sarah's School Friend. With 6 Illustrations by Percy Tarrant. 3s. 6d.
BALDWIN, MAY.—Two Schoolgirls of Florence. With 8 Coloured Illustrations by H. C. Earnshaw. 5s.
BARRY, J. ARTHUR.—Sea Yarns. With 8 Coloured Illustrations by Charles Pears. 3s. 6d.
BUNNY.—Foxy Grandpa and Little Brother.
DE BEKKER, L. J. (Edited by).—Stokes's Cyclopædia of Music and Musicians. 6s. net.
FINNEMORE, J.—Teddy Lester's Chums. With 8 Illustrations by Lucien Davis. 5s.
FINNEMORE, J.—The Lone Patrol. With 6 Coloured Illustrations by W. Rainey. 3s. 6d.
JACBERNS, RAYMOND.—A Schoolgirl's Battlefield. With 6 Coloured Illustrations by W. H. C. Groome. 5s.
JACBERNS, RAYMOND.—Poor Uncle Harry. With 6 Coloured Illustrations by Hilda Cowham. 3s. 6d.
JACBERNS, RAYMOND.—Three Amateur Scouts. With 6 Coloured Illustrations by W. Rainey. 3s. 6d.
MACLEAN, J. KENNEDY.—Heroes of the Polar Seas. Illustrated by W. H. C. Groome. 6s.
MEADE, L. T.—Pretty-girl and the Others. With 6 Illustrations by Percy Tarrant. 3s. 6d.
MEADE, L. T.—Rosa Regina. With 8 Illustrations by A. S. Boyd. 5s.
MOLESWORTH, MRS.—The Old Pincushion. With 8 Coloured Illustrations by Mabel L. Attwell. 3s. 6d.
PANTING, J. HARWOOD.—True All Through. With 6 Illustrations by Alan Wright. 3s. 6d.
PARKER, MISSES.—Out in the Wood. 3s. 6d. net.
THOMSON, A. LANDSBOROUGH.—Britain's Birds and Their Nests. With Introduction by Prof. J. Arthur Thomson. With 132 Coloured Illustrations by George Rankin. 21s. net.
TIDDEMAN, L. E.—All About Me. With 10 Illustrations by J. Hargrave. 2s. 6d.
WARRACK, REV. ALEXANDER, M.A. (Edited by).—Chambers's Scots Dialect Dictionary. 7s. 6d. net.

Messrs. Chapman & Hall, Ltd.

DICKENS, CHARLES.—The Pickwick Papers. With 24 Illustrations in Colour and 100 in black and white by Cecil Aldin. 2 Vols. 21s. net.
EDWARDS, MISS BETHAM.—Unfrequented France: By River and Mead and Town. Illustrated. 10s. 6d. net.
EDWARDS, DEXTER M.—The Toll of the Arctic Seas. With Illustrations by G. A. Coffin. 10s. 6d. net.
LILLY, W. S.—Idola Fori: Chapters on Questions of the Day. 12s. 6d. net.
MUMBY, FRANK A.—The Romance of Bookselling: A History from the Earliest Times to the Twentieth Century. With a Bibliography by W. N. Leet. With numerous Illustrations. 16s. net.
THURSTON, E. TEMPLE.—Special illustrated edition of "The City of Beautiful Nonsense." With 120 Illustrations by Emile Verpilleux. 6s. net.
WALLACE, DR. ALFRED RUSSEL.—The World of Life: A Manifestation of Creative Power, Directive Mind, and Ultimate Purpose. With Illustrations. 12s. 6d. net.
The Essays of Elia; A Tale of Two Cities; The Imitation of Christ. (Burlington Library.)
Francis Bacon's Essays; The Imitation of Christ; The Essays of Elia; Religio Medici. (Verulam Club Books.)

Messrs. Chatto & Windus.

STEVENSON, R. L.—Father Damien. 1s net.
Talk and Talkers. 1s. net.

Messrs. T. & T. Clark.

BENNETT, PROF. W. H., D.D.—The Moabite Stone: Its History, Contents, and Significance.
COOKE, REV. CANON G. A., D.D.—The Progress of Revelation. 4s. 6d. net.
DUDDEN, REV. F. HOMER.—Christ and Christ's Religion. 4s. 6d. net.
HASTINGS, REV. J., D.D.—The Great Texts of the Bible. Vol. I. Isaiah. 6s. net to advance subscribers; afterwards, 10s.
HILL, REV. J. HAMLYN, D.D.—The Earliest Life of Christ. Being Tatian's Diatessaron. Popular Edition. 3s. net.
KENNETT, PROF. R. H., B.D., MRS. ADAM, M.A., and PROF. H. M. GWATKIN, D.D.—Early Ideals of Righteousness. Hebrew, Greek, and Roman. 3s. net.
MACGREGOR, REV. W. M., D.D.—Some of God's Ministries. 4s. 6d. net.
RICHARD, REV. TIMOTHY, D.D., Litt. D. (China).—The New Testament of Higher Buddhism. 6s. net.
WENLEY, PROF. R. M., Ph.D.—Kant and his Philosophical Revolution. 3s.

Messrs. W. B. Clive & Sons.

BRADLEY, MISS H. M., B.A.—The Teaching of Needlework: Its Aims and Methods. 1s.
COLLINS, A. J. F., M.A.—Bacon: Essays XXXI.—XLV. 1s. 6d.
COLLINS, A. J. F., M.A.—Gray: Poems (including the Odes). 2s. 6d.
DRENNAN, C. M., M.A., and A. J. WYATT, M.A.—Chaucer: Pardoner's Tale. 2s. 6d.
SHIPHAM, F. P., M.A., F.C.P., and A. A. I. NESBITT, M.A.—Vergil: Georgics. Translation. 2s. 6d.
YOUNG, A. WAUGH, M.A., and F. G. PLAISTOWE, M.A.—Vergil: Georgics. Introduction, Text and Notes. 4s. 6d.

Messrs. Constable & Co., Ltd.

BATES, E. S.—Touring in 1600. A Study in the Development of Touring as a means of Education. Beautifully printed and lavishly illustrated from rare old woodcuts and drawings. 21s. net.
BATTLE, WILLIAM HENRY, F.R.C.S., and EDRED M. CORNER, M.B., B.Ch., F.R.C.S.—The Surgery of the Diseases of the Appendix Vermiformis and their Complications. New Edition, revised and enlarged. With Illustrations and Diagrams. 10s. 6d. net.
BATTLE, WILLIAM HENRY, F.R.C.S.—The Acute Abdomen.
BISLAND, ELIZABETH.—The Japanese Letters of Lafcadio Hearn. New and final collection of his Correspondence. Fully Illustrated. Uniform with "Life and Letters of Lafcadio Hearn." 12s. net.
BLEASE, W. LYON.—The Emancipation of Women.
BLIGH, W. G., M.Inst.C.E.—The Practical Design of Irrigation Works. New Edition, enlarged and re-written, with over 240 Illustrations, Diagrams, and Tables. 26s. net.
BUFFUM, KATHARINE.—Mother Goose. A Book of Silhouettes and Nursery Rhymes. 1s. net.
COOPER, JAMES FENIMORE.—The Last of the Mohicans. Illustrated by E. Boyd Smith. 5s. net.
CROSS, CHARLES F., B.Sc., F.I.C., E. J. BEVAN, F.I.C., and R. W. SINDALL, F.C.S.—Wood Pulp. Fully Illustrated. 6s. net.
CUBITT, HORACE.—Building in London. 31s. 6d. net.
ELLIS, HAVELOCK.—The World of Dreams.
ETHERTON, B. J., F.R.G.S.—Across the Roof of the World. Profusely Illustrated from Photographs. Maps. About 15s. net.
FERGUSSON, W. N.—Adventure, Sport, and Travel in the Eastern Tibet.
FORMAN, H. J.—In the Footprints of Heine. Illustrated from Photographs. 5s. net.
FYVIE, JOHN.—Noble Dames and Notable Men. Studies of six Celebrities of the Georgian Era. Illustrated. 10s. 6d. net.
GOSSET, ADELAIDE L. J. (Edited and Arranged by).—Shepherds of Britain: Their Life, Flocks, and Dogs. From the chief authorities. With 60 Illustrations from Drawings and Photographs.
JEWETT, SARAH ORNE.—Stories and Tales. With 7 Photogravure Frontispieces. 7 Vols. 30s. net. Sold only in sets.
KUMM, DR. KARL.—From Haussaland to Egypt. 16s. net.
LAWRENCE, ROBERT M., M.D.—Primitive Psycho-Therapy and Quackery.
LEWIN, COL. THOMAS H. (Collated and re-told by).—A Book of Life and Death. Being an Authentic Account of the Deaths of One Hundred celebrated Men and Women, with their Portraits. Fully Illustrated. 21s. net.
MACKENZIE, N. F.—Irrigation Works. A Course of Lectures delivered at Oxford under the Auspices of the Common University Fund. 7s. 6d. net.
MOORE, FRANKFORT.—Oliver Goldsmith: a New Biography. Photogravure Frontispiece. 12s. 6d. net.
NICHOLSON, MEREDITH.—The Siege of the Seven Suitors. Illustrated.
NOBLE, EDWARD.—The Chains. 6s.
ORBAAN, J. A. F.—Sixtine Rome. With 32 Illustrations.
PIERCE, W. M.—The Marprelate Tracts. Illustrated.
POWELL, JOHN U.—The Phœnissæ of Euripides. 8s. 6d. net.
RAIT, R. S. (Edited by).—English Episcopal Palaces: Province of York. 7s. 6d. net.
SANKEY, CAPT. H. RIALL, Late R.E., and W. J. MARSHALL.—Gas Engines. Fully Illustrated. 6s. net.
SECCOMBE, THOMAS, and H. SPENCER SCOTT.—In Praise of Oxford. An Anthology in Prose and Verse. 2 Vols. 6s. net.
SICHEL, WALTER.—The Glenbervie Journals. (Are the work of Lord Glenbervie. Political and Social Life between 1793 and 1815.) Fully Illustrated. 10s. 6d. net.
SILBERRAD, UNA L.—Declined with Thanks. 6s.
VEDDER, ELIHU.—The Digressions of V. Lavishly Illustrated from hundreds of reproductions of Mr. Vedder's Paintings, Sketches, etc. 24s. net.
WORKMAN, WILLIAM HUNTER and FANNY BULLOCK.—The Call of the Snowy Hispar. A Narrative of Exploration and Mountaineering on the Northern Frontier of India. With 84 full-page Collotype Plates, 2 Maps, 6 Panoramic Views, and 20 Illustrations in the text. 21s. net.
WYATT, TILBY A.—The English People Overseas. In 6 Vols.: I. American Colonies, 1584—1763; II. India, 1600—1826; III. Canada, 1763—1867; IV. The American Tropics; V. Australasia; VI. South Africa. 6s. net each volume.
Emerson's Journals, Edited by E. W. Emerson and W. E. Forbes. Portraits and Facsimiles. Vol. III. 1833-5; Vol. IV. 1836-7. 6s. net per vol.
Royal Palaces of England. Illustrated. 7s. 6d. net.
Royal Palaces of Scotland. Illustrated. 7s. 6d. net.
The Victoria History of the Counties of England. Vol. III. Surrey; Vol. IV. Hampshire. £1 11s. 6d. net per volume.

Modern Religious Problems. Edited by Dr. A. W. Vernon.
1s. net per volume:

BACON, BENJAMIN W.—The Founding of the Church.
BURKITT, PROF. F. C.—The Earliest Sources of the Life of Jesus.
HYDE, WILLIAM DE WITT.—Sin and its Forgiveness.
KNOX, PROF. G. W.—The Gospel of Jesus.
MOFFATT, REV. JAMES, D.D.—Paul and Paulinism.
SCOTT, PROF. E. F.—Historical and Religious Value of the Fourth Gospel.

J. M. Dent & Sons, Ltd.

CHESTERTON, G. K.—Appreciations and Criticisms of the Novels of Charles Dickens. With 6 Portraits from Photographs taken by an early Friend of Dickens. 7s. 6d. net.
CURTIS, C. H., F.R.H.S.—Orchids for Everyone. With 50 Illustrations from Direct Colour Photographs by T. Ernest Waltham, and 50 Half-Tone Illustrations. 21s. net.

DRINKWATER, DR.—Mendelism. Illustrated. 2s. 6d. net.
FLECKER. J. E.—The Grecians. 2s. net.
FOERSTER, DR.—The Art of Living. Translated by Ethel Peck. 2s. 6d. net.
GRANGER, M. E.—The Black-Letter Saints of the Prayer Book. Introduction by the Right Rev. W. E. Collins, Lord Bishop of Gibraltar. 2s 6d. net.
SCOTT-JAMES, R. A.—An Englishman in Ireland: Impressions of a Journey in a Canoe by River, Lough and Canal. With 8 Illustrations. 5s. net.
WICKSTEED, JOSEPH H., M.A.—Blake's Vision of the Book of Job: a Study. With Reproductions from the original copy of Job. 6s. net.
A Book of English Melodies. From the Sixteenth to the Eighteenth Centuries, being 100 Songs. Edited with an Introduction and Historical Notes by Vincent Jackson. With many Decorations by Herbert Cole. 7s. 6d. net.
An Eastern Voyage: A Journal of the Travels of Count Fritz von Hochberg through the British Empire in the East and Japan. With 25 Coloured and 60 Black-and-White Illustrations. 2 Vols. 31s. 6d. net; large-paper editon, 63s net.
Aucassin and Nicolette. Newly transated by Eugene Mason. With 6 Coloured Illustrations by Maxwell Armfield. 2s. 6d. net.
Le Poesie di Lorenzo de Medici. Edited by Janet Ross and Edward Hutton. 2 Vols. 12s. 6d. net.

Messrs. Duckworth & Co.

BELLOC, HILAIRE—Poems. 5s. net.
COBURN, ALVIN LANGDON, and H. G. WELLS.—New York: A Portfolio of 20 Photogravures. 25s. net.
DARWIN, BERNARD, and HARRY ROUNTREE.—The Golf Courses of the British Isles. Illustrated in Colour. 21s. net.
HAMILTON, A. M.—Alexander Hamilton: An Intimate Life. 16s. net.
HENDERSON, ARCHIBALD.—Mark Twain: An Appreciation. 5s. net.
VAUGHAN, HERBERT M.—The Last Stuart Queen. 16s. net.
WAERN, CECILIA.—Mediæval Sicily. 12s. 6d. net.

Messrs. Wells Gardner, Darton & Co.

ARKWRIGHT, RUTH, and I. W. WILSON—Brownikins, and Other Fancies 6s.
COMBE, N. TREGALLAS.—One Term: A Story of Manor House School. 3s.
DOWDALL, LAUNCELOT DOWNING, B.A.—F. W. Robertson (of Brighton). 2d.
F. M. D. and M. M. D. (Compiled by).—Day by Day we Worship Thee: Readings and Prayers for Households, Hospitals, and Institutions. 3s. 6d. net.
FRASER, EDWARD.—Greenwich Hospital and United Service Museum. (The Treasure House Series.) 2s. 6d. net.
HEDDLE, ETHEL F.—Three Girls in a Flat. (Darton's White Library.) 1s. net.
LEA, JOHN.—Cruisers in the Clouds: A Popular Account of Flying Machines from the Earliest Days to the Present Time. 2s. 6d.
LEA, JOHN.—Danger Signals: A History of English Lighthouses and of some famous Foreign Ones. 2s. 6d.
MACDERMOTT, REV. G. M.—Commentary on the Gospel According to St. John. Cloth, 1s.; paper, 6d.
MACLEOD, MARY.—Finikin and his Golden Pippins, and Other Stories. Cloth, 1s. 6d.; paper, 1s.
MASEFIELD, JOHN.—Martin Hyde: the Duke's Messenger. 6s.
MEADE, L. T.—A Princess of the Gutter. Mary Gifford, M.B. (Darton's White Library.) 1s. net each.
PYCRAFT, W. P., F.Z.S.—Natural History Museum. (The Treasure House Series.) 2s. 6d. net.
QUILLER COUCH, MABEL.—The Mean-wells. 3s. 6d.
RIVETT-CARNAC, MRS.—Shaming of the Two. The Borrowed Clothes of Princess Rose. Two School Plays. Cloth, 6d.; paper, 4d. each.
SHERLOCK, FREDERICK.—H. J. Ellison, Founder of C.E.T.S. 2d.
SYMES, REGINALD A. C.—Out and Out: A Book for Lads. 6d.

Messrs. Greening & Co.

BRADLEY, REV. J. F.—The Black Abolitionist. 6s.
CAINE, WILLIAM.—The Revolt at Roskelly's. 6s.
CAREY, A. E.—Vic Victa. 6s.
DILNOT, FRANK.—Love and the Forge. 6s.
GULL, C. RANGER.—The House of Torment. 6s.
JEPSON, EDGAR.—The Girl's Head. 6s.
KAYE, MICHAEL W.—The Cardinal's Past. 6s.
LURGAN, LESTER.—Bohemian Blood. 6s.
ORCZY, THE BARONESS.—The Old Man in the Corner. Popular Edition. 1s. net.
STRANGER, OWEN.—A Dreamer's Tragedy. 6s.
WILSON, DR. ALBERT, M.D.—Unfinished Man. 7s. 6d. net.
WILSON, RATHMELL.—The Way of a Woman. 6s.
WYNNE, MAY.—A King's Masquerade. 6s.

Mr. Wm. Heinemann.

ANGELL, NORMAN.—The Great Illusion. 2s. 6d. net.
BELL, GERTRUDE LOTHIAN.—Amurath to Amurath. 16s. net.
BRANDES, GEORGE.—Ferdinand Lassalle. 6s. net.
DORSET, GEORGE.—The Confessions of a Successful Wife. 6s.
EARLE, MAY.—Juana of Castile. 5s. net.
GALSWORTHY, JOHN.—The Patricians. 6s.
HERBERTSON, JESSIE LECKIE.—Young Life. 6s.
LAWRENCE, D. H.—The White Peacock. 6s.
LOWNDES, MRS. BELLOC.—Jane Oglander. 6s.
MACLEOD, FIONA.—Collected Works: Vol. VII. Poems and Dramas. 5s. net.
PATTERSON, J. E.—Tillers of the Soil. 6s.
RACKHAM, ARTHUR.—The Ring of the Niblungs. I. The Rhinegold and the Valkyrie, by Richard Wagner. Translated by Margaret Armour. 15s. net.
RICCI, COMM. CORRADO.—Art in Northern Italy. 6s. net.
ROBINSON, H. PERRY.—Animals Worth Knowing. 6s. net.
SHACKLETON, SIR ERNEST, C.V.O.—The Heart of the Antarctic. Popular Edition. 6s. net.
SHARP, ELIZABETH.—A Memoir of William Sharp (Fiona Macleod). 16s. net.
TENNYSON, ALFRED.—A Portentous History. 6s.
ZANGWILL, ISRAEL.—Italian Fantasies. 8s. 6d. net.
Author of "Marcia in Germany," etc.—Her Husband's Country. 6s.

Messrs. Hodder & Stoughton.

ANDERSON, SIR ROBERT, K.C.B.—The Lighter Side of My Official Life. With Photogravure Frontispiece. 10s. 6d. net.
DICKENS, CHARLES.—Mr. Pickwick: Pages from the Posthumous Papers of the Pickwick Club. With 25 Plates in Colour by Frank Reynolds, R.I. Edition de Luxe, limited to 350 copies, numbered and signed by the Artist, bound in vellum, £2 2s. net; cloth, 15s. net.
FOGAZZARO, ANTONIO.—Leila. 6s.
KELLER, HELEN.—The Chant of the Stone Wall. With 8 Illustrations and beautifully decorated. 2s. 6d. net.
LONGFELLOW, HENRY WADSWORTH.—The Golden Legend. Illustrated in Colour by Sidney H. Meteyard. Edition de Luxe, limited to 350 copies numbered and signed by the Artist, and bound in vellum, £2 2s. net; Cheaper Edition, bound in cloth, 10s. 6d. net.
MALET, LUCAS.—The Wreck of the Golden Galleon. Illustrated in Colour by C. E. Brock. 5s.
PATTERSON, J. E.—A Hero of the Sea. The Life Story of Lieut. J. O. Williams, the hero of the Rocket apparatus and saver of three hundred lives. Illustrated. 6s.
PEARY, COMMANDER ROBERT E.—The North Pole. With 116 Illustrations from Photographs by the Author. Limited Edition, signed by Commander Peary and Captain Bartlett, £2 2s. net; Popular Edition, 25s. net.
SHORTER, DORA SIGERSON.—The Troubadour, and Other Poems. 6s. net.
Eton: an Anthology in Prose and Verse Selected by A. C. Ainger, M.V.O., of Trinity College, Cambridge, formerly Senior Assistant Master at Eton College. With 30 Plates in Colour reproduced from Paintings by Arthur Garratt, and from Portraits in the College. Subscribers' Edition, £3 3s. net; Edition de Luxe, limited to 125 copies, bound in vellum, numbered and signed, £5 5s. net; Special Edition, limited to 25 copies, bound in leather, numbered and signed, £10 10s. net.
Mr. Jorrocks's Sporting Lectors. Illustrated in Colour by G. Denholm Armour. Edition de Luxe, strictly limited to 350 copies, numbered and signed by the Artist, bound in pigskin, £2 2s. net; Popular Edition, bound in red cloth, 10s. 6d. net.
Shakespeare's Tragedy of Hamlet. With 30 Plates in Colour by W. G. Simmonds. Introduction by Sir A. T. Quiller Couch. Edition de Luxe, limited to 350 copies, numbered and signed by the Artist, and bound in vellum, £2 2s. net; Cheaper Edition, bound in cloth, 10s. 6d. net.
The Sleeping Beauty, and Other Fairy Tales from the Old French. Retold by Sir A. T. Quiller Couch. With 30 Plates in Colour and Decorative Designs by Edmund Dulac. Edition de Luxe limited to 1,000 copies, numbered and signed by the Artist, bound in vellum, £2 2s. net; Popular Edition, bound in cloth, 15s. net.

Messrs. Hurst & Blackett.

FOTHERGILL, EDWARD.—Five Years in the Soudan. 10s. 6d. net.
IOTA.—Dorinda and Her Daughter. 6s.
PENDERED, MARY L.—The Fair Quaker and her Relations with George III. 16s. net.
REDMOND-HOWARD, L. G.—John Redmond. 10s. 6d. net.
SLADEN, DOUGLAS.—Oriental Cairo. 21s. net.

Messrs. Hutchinson & Co.

BENSON, ROBERT HUGH.—None Other Gods. 6s.
BURGIN, G. B.—This Son of Adam. 6s.
CROMMELIN, MAY.—Madam Mystery. 6s.
D'AUVERGNE, E. B.—The Bride of Two Kings. 16s. net.
FRASER, MRS. HUGH.—A Diplomatist's Wife in Many Lands. With Photogravure and other Illustrations. 2 vols. 24s. net.
GALLON, TOM.—The Rogue's Heiress. 6s.
GREEN, EVELYN EVERETT.—House of Silence. 6s.
ROSS, JOHN DILL.—Sixty Years' Travel and Adventure in the Lands of the Far East. 2 Vols. 24s. net.
STATHAM, COMMANDER E. P. (Edited by).—Fifty-two Stories of the Sea. 5s.
STORR, FRANCIS (Edited by).—Fifty-two Stories of Classic Heroes. 5s.
VON HUTTEN, BARONESS.—The Green Patch. 6s.

Messrs. T. C. & E. C. Jack.

CORKRAN, ALICE.—Life of Queen Victoria.
FOLEY, EDWIN.—The Book of Decorative Furniture. Vol. I. 25s. net.
LANG, JOHN and JEAN.—Poetry of Empire. 7s. 6d. net.
RANSOME, ARTHUR.—The Book of Love: Poems, Maxims, and Prose Passages. Buckram gilt, gilt top, 6s. net; parchment gilt, gilt top, 10s. 6d. net.
Jack and the Beanstalk and Other Stories. Hop o' My Thumb and the Wolf, and the Seven Kids. ("I Read Them Myself" Series.) 1s. 6d. net per volume.

Messrs. Jarrold & Sons.

CARPENTER, W. BOYD (Bishop of Ripon).—The Communion of Prayer: A Private Prayer Manual. 3s. 6d. net.
JOKAI, MAURUS.—'Midst the Wild Carpathians. New Popular Edition. 1s. net.
MATHEWS, BASIL, M.A.—The Splendid Quest. A Volume for Sunday School Workers. 2s. 6d. net.
SIEBENHAAR, W.—Dorothea: A Lyrical Romance in Verse. 1s. net.

Mr. John Lane.

CHAMBERLAIN, HOUSTON STEWART.—Foundations of the Nineteenth Century. Translated from the German by John Lees. Introduction by Lord Ledesdale.
DASENT, ARTHUR IRWIN.—The Speakers of the House of Commons (from the Earliest Times to the Present Day). 21s. net.
MEE, JOHN H.—The Oldest Music known in Europe: a Record of an Eighteenth-Century Enterprise in Europe. 10s. 6d. net.
PIÈPAPE, GENERAL.—A Princess of Strategy: a Biography of Anne Louise Bendicte, Duchesse du Maine. Translated by J. Lewis May. 12s. 6d. net.
STIRLING, A. M. W.—Annals of a Yorkshire House. From the Papers of a Macaroni and his Kindred. 2 Vols. 32s. net.
The Starlit Mire. Epigrams by James Bertram and Russell Wilkinson. With Drawings by Austin Spare. 7s. 6d. net.

Mr. T. Werner Laurie.

BUMPUS, JOHN S.—A Dictionary of Ecclesiastical Terms. 21s. net.
CARSON, NORMA BRIGHT.—From Irish Castles to French Chateaux. 6s. net.
KENNEDY, J. M.—Religions and Philosophies of the East. 6s. net.
KNOWLSON, T. SHARPER.—Logic for the Million. 6s. net.
O'DONNELL, ELLIOTT.—Ghostly Phenomena. 3s. 6d. net.
SUTCLIFFE, HALLIWELL.—Pam the Fiddler. 6s.

Messrs. Sampson Low, Marston & Co.

ARMITAGE, HAROLD.—Chantrey Land: An Account of the North Derbyshire Village of Norton. 10s. 6d. net.
FARNOL, JEFFREY.—The Broad Highway. 6s.
JOHNSTONE, W., and PAUL WEST.—The Innocent Murderers. 6s.
LEWIS, C. T. COURTNEY.—The Picture Printer of the Nineteenth Century (George Baxter). 21s. net.
LITTLE, ARCHIBALD.—Gleanings from Fifty Years in China. 7s. 6d. net.
MAHAN, ADMIRAL A. T.—The Interest of America in International Conditions. 7s. 6d. net.
MARTIN, GEOFFREY.—Triumphs and Wonders of Modern Chemistry. 6s. net.
ROUMANIA, QUEEN OF (Carmen Sylva).—From Memory's Shrine. 10s. 6d. net.
RUSSELL, T. H.—Mosses and Liverworts. Second and Revised Edition. 4s. 6d. net.
STEP, EDWARD.—Sketches of Country Life, and Other Papers. 6s. net.

Mr. Andrew Melrose.

BASHFORD, H. H.—The Pilgrims' March. 2s. net.
NOYES, ALFRED.—The Temple of Beauty: An Anthology, with Introduction. 5s. net.
STANTON, THEODORE.—Rosa Bonheur: Reminiscences. With Illustrations from her Drawings. 12s. 6d. net.
VIVIAN, E. CHARLES.—Wandering of Desire. 6s.
WENTWORTH, PATRICIA.—A Child's Rhyme Book. Illustrated in Colour and Black and White by Grace Morgan. 2s. 6d. net.

Messrs. Methuen & Co.

BEARD, W. S.—A First Course in English. 1s. 6d.
BOWYER, ERNEST, B.A., B.Sc.—A History of England for Schools. In 3 Vols. Vol. III. 1714 to Present Day. 2s. 6d.
CHESTERTON, G. K.—A New Volume of Essays. 5s.
COBB, JOYCE.—Stories from Dickens. 1s. 6d.
CUNNINGTON, SUSAN.—Stories from Old Italian Romance. 1s. 6d.
DENT, MRS. M. V.—Innocence and Death. 3s. 6d. net.
DYSON, TAYLOR, M.A.—Stories from French History. 1s. 6d.
E. F. S.—Our Stage and Its Critics. 5s. net.
ELIAS, EDITH L.—Stories from Bunyan. 1s. 6d.
GIBBON, EDWARD.—The Decline and Fall of the Roman Empire. Edited, with Notes, Appendices, and Maps, by J. B. Bury, M.A., Litt.D., Regius Professor of Modern History at Cambridge. In 7 Vols. With many Illustrations and Maps. Vol. V. 10s. 6d. net.
HILDITCH, T. P., B.Sc.—A Short History of Chemistry. 2s. 6d.
IBSEN, HENRIK.—The Pretenders: A Historic Play in Five Acts. Translated by Dr. Jon Stefansson, Ph.D. 1s. net.
JAYNE, K. G.—Vasco Da Gama and his Successors. With many Illustrations. 10s. 6d. net.
KLINGENSTEIN, MISS L.—The Great Infanta: Isabel, Sovereign of Flanders. With 12 Illustrations. 10s. 6d. net.
LAMPEN, ERNEST DUDLEY.—The Chateau D'Œx: Life and Sport in an Alpine Valley. With 12 Illustrations in Colour by Alice E. Prangley, and 8 other Illustrations. 6s. net.
LANGBRIDGE, FREDERICK, M.A., D.Litt. (Canon of St. Munchin's, St. Mary's Cathedral, Limerick).—Ballads of the Brave: Poems of Chivalry, Enterprise, Courage, and Constancy. From the Earliest Times to the Present Day. Fourth and Revised Edition with Notes. 3s. 6d.
PHILLIPPS, EVELYN MARCH.—Tintoretto. With many Plates. 12s. 6d. net.
PLATTS, CHARLES, M.A.—Pioneers of Our Faith. With 20 Illustrations. 10s. 6d. net.
SECKLER, H. C. A. (Senior German Master, Owen's School, E.C.).—A Junior German Grammar. 2s. 6d.

Messrs. Mills & Boon.

ABRAHAM, O. G.—Swiss Mountain Climbs. 7s. 6d. net.
CHALMERS, STEPHEN.—The Vanishing Smuggler. 6s.
FERRIMAN, Z. DUCKETT.—Home Life in Hellas: Greece and the Greeks. 8s. net.
MARTIN, E. LE BRETON.—The Fisherman's Companion. 2s. 6d. net.
MILES, EUSTACE, M.A.—The Food Reformer's Companion. 2s. 6d. net.
OSBORN, GEOFFREY.—The Motorist's Tip Book. 5s. net.
SIMPSON, HAROLD.—A Century of Ballads, 1810–1910: Their Composers and Singers. 10s. 6d. net.

Mr. John Murray.

ALTON, HENRY, and H. HOLLAND.—The King's Customs.
CATLING, THOMAS.—My Life's Pilgrimage.
CECIL, ALGERNON.—Essays in Imitation.
MILNE, MRS. LESLIE.—Shans at Home.
MOBERLY, MISS C. A. E.—Dulce Domum (Bishop Moberly and his Family).
NORMAN, CAPT. C. B.—Battle Honours of the British Army.
ROSS, H. C.—Induced Cytogeny and Cancer.
SOUTHEY, ROSAMUND.—Storm and Sunshine in South Africa. Edited by Francis Slaughter.
WILLEY, ARTHUR.—Convergence in Evolution.
YOUNG, NORWOOD.—The Growth of Napoleon.
YOUNGHUSBAND, COL. SIR FRANCIS.—India and Tibet.

Messrs. T. Nelson & Sons.

BELLOC, HILAIRE.—Mr. Clutterbuck's Election. JACQUES FUTRELLE.—The Lady in the Case. Nelson's 7d. net Library.
COLLINS, WILKIE.—The Woman in White. Nelson's 6d. net Classics.
MASEFIELD, JOHN.—Trepanned. Nelson's 2s. net Novels.
WASHINGTON, BOOKER.—Up from Slavery. Nelson's 1s. net Library.
Recollections of the Rt. Hon. Sir Algernon West. Nelson's 1s. net Library.

Messrs. John Ouseley, Ltd.

DREW, SARA.—The Harlot in Heaven. 6s.
HEATH, F. J.—Fairy Plants: Fern Book for Children. 3s. 6d. net.
THWAYTES, LIEUT.-COL. E. C.—The Latent Force. 6s.
WALKER, W. S. ("Coo-ee").—Blair's Ken. 6s.

Messrs. Kegan Paul, Trench & Co.

BROWNE, J. H. BALFOUR.—At Various Times.
POTT, J. A.—Greek Love Songs. (Dryden Library.) Cloth, 1s. 6d. net; leather, 2s. net.
PULITZER, WALTER.—My Motor Book. With Illustrations by J. R. Monsell. 3s. 6d. net.
REICH, DR. EMIL.—Key to Western Knowledge.
SHAW-SPARROW, WALTER.—Frank Brangwyn and his Work. Illustrated. 10s. 6d. net.
STEINER, RUDOLF.—Theosophy. 3s. 6d. net.
TUTTON, DR. A. E. H.—Crystals. 5s.

Messrs. Stanley Paul & Co.

BLAKE, J. M.—Joy of Tyrol. 6s. net
CHATTERTON, KEBLE.—The Boy's Book. 5s.
F. K.—The Everyday Pudding Book. 1s. net.
HARE, CHRISTOPHER.—The Romance of a Medici Warrior. 10s. 6d. net.
JERROLD, CLARE.—Beaux and the Dandies. 16s. net.
LLOYD, J. A. T.—Two Russian Reformers. 10s. 6d. net.
MILES, A. H.—Sweep of the Sword. 6s.
PENNINGTON, STUART.—Argentine Republic. 10s. 6d. net.
WYLLARDE, DOLF.—The Riding Master. 6s.

Sir Isaac Pitman & Sons.

AN OLD ETONIAN.—Eton College. 2s. net.
DAVIDSON, GLADYS.—Zoo Reader. 1s. 6d.
DAVIDSON, GLADYS.—Overheard at the Zoo. Coloured and black-and-white Illustrations. 2s. 6d. net.
FOX, ARCHIBALD.—Harrow School. 2s. net.
FREEMAN, W. G., B.Sc., F.I.S., and S. E. CHANDLER, D.Sc., F.I.S.—World's Commercial Products. Pts. 1 to 4. 6d net (Fortnightly).
HARDY, H. H.—Rugby School. 2s. net.
JOHNSON, M. G.—Farm Law. 3s. 6d. net.
MARSH, LEWIS, M.A.—Europe. (Far and Near Series.) 1s. 8d.
MASKELL, HENRY P., and EDWARD W. GREGORY.—Old Country Inns. 7s. 6d. net.
O'DONNELL, ELLIOTT.—The Reminiscences of Mrs. E. M. Ward. With 6 Photogravure Plates. 12s. 6d. net.
PAUL, HERBERT W.—Famous Speeches. 7s. 6d. net.
RICHARDSON, NORVAL.—The Lead of Honour. With Coloured Frontispiece. 6s.
SHORE, W. TEIGNMOUTH.—Westminster School. 2s. net.
SLATER, J. A., B.A., LL.B.—Householder's Legal Rights and Duties. Householder and the Law. 1s. net each.
WALMSLEY, W.—Pitman's Exercises and Tests in Typewriting. Cloth, 3s; Quarter-cloth, 2s. 6d.

Messrs. G. P. Putnam's Sons.

BALKNAP, REGINALD ROWAN.—American House-Building Work in Messina and Reggio.
CHAMPNEY, ELIZABETH W.—Romance of Imperial Rome. 15s. each.
DEFFENDORF, MARY RIGGS.—The Historic Mohawk.
GOLDSMITH, OLIVER.—The Good-Natured Man. 7s. 6d. net.
GORTON, DAVID ALLYN, M.D.—The History of Medicine. 21s. net.
GREEN, OLIVE.—Every-Day Desserts. Every-Day Dinners. 3s. 6d. net each.
GREGG, WILLIAM H.—Controversial Ground in Scottish History.
HANNA, CHARLES A.—The Wilderness Trail.
HARLAND, MARION.—Where Ghosts Walk. 9s. net.
HECKER, EUGENE A.—A Short History of the Progress of Woman's Rights.
JACKSON, SAMUEL MACAULEY.—Papers of the American Society of Church History.
LLOYD, HENRY DUMAREST.—Mazzini and other Essays.
LLOYD, HENRY DUMAREST.—Lords of Industry.
MacGOWAN, ALICE.—The Sword in the Mountains. 6s.
MORE, PAUL ELMER.—Shelburne Essays. 5s. net.
PUTNAM, EMILY JAMES.—The Lady. 10s. 6d. net.
ROOSEVELT, THEODORE.—The European and African Addresses.
ROSE, ELISE WHITLOCK, and VIDA HUNT FRANCIS.—Cathedrals and Cloisters of the Ile de France. 21s. net.
SHOEMAKER, MICHAEL MYERS.—Islam Lands: The Sudan, Egypt, Tunisia, and Algeria.
WHEELER, CHARLES G.—A Shorter Course in Woodworking.
WOOD, A. T. and B. R.—Ribbon Roads: A Motor Tour at Home and Abroad.

Messrs. Alston Rivers, Ltd.

HICKS, SEYMOUR.—Seymour Hicks: Twenty-four Years of an Actor's Life. 2s. 6d. net.
MACK, LOUISE.—The Romance of a Woman of Thirty. 6s.
PENROSE, MRS. H. H.—Denis Trench. 6s.
WODEHOUSE, P. G.—A Gentleman of Leisure. 6s.

The Walter Scott Publishing Co., Ltd.

DOSTOEFFSKY, FEDOR.—Crime and Punishment: A Realistic Novel. 3s. 6d.
DUNCAN, EDMONDSTOUNE.—The Story of the Carol. Illustrated. 3s. 6d. net.
FISHBERG, DR. MAURICE.—The Jews: A Study of Race and Environment. Illustrated. 6s.
HAWES, WALTER.—Two Waifs in Cloudland. Illustrated. 5s. net.
LETHABY, JOHN W.—Rubber Romances and Slave Stories. 3s. 6d.
MALHAM, DEMBLEBY.—The Key to the Brontë Works. 6s.

Messrs. Smith, Elder & Co.

CARLISLE, RT. HON. THE EARL OF.—A Picture Song-Book. With 48 Illustrations in Colour. 21s. net.
DOBELL, MRS. HORACE.—The Poetical Works of Mrs. Horace Dobell. 10s. 6d. net.
KAY-SHUTTLEWORTH, HON. NINA L.—A Life of Sir Woodbine Parish, K.C.H., F.R.S.
MacDONALD, GREVILLE, M.D.—The Child's Inheritance. With Illustrations. 12s. 6d. net.
PEARSE, MRS. GODFREY, and FRANK HIRD.—The Romance of a Great Singer. 7s. 6d. net.
TREVES, SIR FREDERICK, BART., G.C.V.O., C.B.—The Cradle of the Deep. New and Cheaper Edition. 6s. net.

Messrs. Swan Sonnenschein & Co.

CUNLIFFE, H. J. ST. BENNO.—More Philosophical Meditations. 2s. 6d. net.
FIELD, CLAUDE.—Dictionary of Oriental Quotations. 7s. 6d.
FLEET, VICE-ADMIRAL H. L.—An Admiral's Yarns. 5s.
HALL, DR. J. R. CLARK.—Beowulf. Translated into English Prose, with Notes and Introduction. New and Enlarged Edition. 7s. 6d.
SIMONSON, DR. GUSTAVE.—A Greek Grammar: Syntax. 6s. 6d.
SLAUGHTER, J. W.—Adolescence.

Mr. A. H. Stockwell.

GREGORY, JAMES.—Phillips Brooks: A Study for Present-day Preachers. 2s. 6d. net.
JAMIESON, REV. J.—Life Problems, and Other Studies. 3s. net.
PRITCHARD, C. H.—Vision, and Other Poems. 1s. 6d. net.

Mr. T. Fisher Unwin.

D'AUTREMER, JOSEPH.—The Japanese Empire and its Economic Conditions. 10s. 6d. net.
DREWS, PROF. ARTHUR.—The Christ Myth. 7s. 6d. net.
HACKWOOD, F. W.—The Good Old Times: Aspects of Humble Life in Old England. 10s. 6d. net.
HALÉVY, DANIEL.—The Life of Friedrich Nietzsche. 8s. 6d. net.
LAWSON, LADY.—Highways and Homes of Japan. 12s. 6d. net.
MARK, H. THISELTON.—The Unfolding of Personality. 2s. net.
MASPERO, SIR GASTON.—Egypt: Ancient Sites and Modern Scenes. 12s. 6d. net.
MASSÉ, H. J. L. J.—Chats on Old Pewter. 5s. net.
MOSSO, ANGELO.—The Dawn of Mediterranean Civilisation. 16s. net.
SCOTT-MATHESON, REV. A.—The City of Man. 3s. 6d. net.

Messrs. Ward, Lock & Co.

BRUCE, MARY GRANT.—The Little Bush Maid. 3s. 6d.
HERBERTSON, AGNES CROZIER.—Teddy and Trots in Wonderland. 3s. 6d.
MITFORD, BERTRAM.—A Dual Resurrection. 6s.
TURNER, ETHEL.—The Raft in the Bush. 3s. 6d.
TURNER, LILIAN.—The Three New Chum Girls. 3s. 6d.
Happy Hearts. A New Gift-book for Boys and Girls. 3s.
Haydn's Dictionary of Dates. 25th Edition. 21s. net.
Ward, Lock & Co.'s Wonder Book (7th Year of Issue). A Picture Annual for Boys and Girls. 3s. 6d.

THE READER.

CHARLES DICKENS AND REFORM.

By B. W. Matz,
Editor of the "Dickensian."

I.

WHEN Charles Dickens was on one of his reading tours in this country in 1858, he was stopped by a lady, on one occasion, in the street, who said to him, "Mr. Dickens, will you let me touch the hand that has filled my house with many friends?" a personal greeting which greatly affected him, and which, he told his friend John Forster, in a letter, brought him very near what he sometimes dreamed might be his fame.

That was an inspired sentiment of the lady, whose face the novelist had never seen before, and, speaking in general terms, Dickens's fame to-day rests primarily on his genius for creating real, living characters, the majority of whom are, forty years after his death, personages as familiar to all races of the world as are the notable names in history, while the story of their individual careers may be said to be far better known by the general public. They have, in fact, become part of history; their sayings and doings, the pictures of their homes and the details of their journeys, are treasured and followed with as much, if not more, sincerity and concern than obtains in the case of many a great warrior or statesman; whilst the names of many of them have become generic terms indicating different phases of life and character. The man in the street who has never read his Dickens is so accustomed to seeing his characters quoted and referred to that he is almost as conversant with their prominent peculiarities as he who knows the story of their lives by heart.

So that if the novelist's fame rested upon nothing else than this happy circumstance of having filled many homes with many friends, it would be such a fame as he himself desired, and that most writers would be content and proud to boast. But it has perhaps even a surer foundation in so much as he strove in all his books to set right what was wrong with the world, as well as to amuse and entertain those who lived in it, and to leave it better than he found it. That he accomplished his aim need not be insisted upon here. It is common knowledge, and he is admitted to be alike the most popular novelist of this or any generation and one of our greatest social reformers. It is in the light of this latter claim that we propose to speak of him here.

Nowadays, when social reforms are in the air, so to speak, and are being brought about by collective national forces, it is easy to forget how, in the past, one man advocated more or less single-handed what is the chief work of England's Ministers at the present time. Not that Dickens's attempts at reform bore no immediate fruit; they did, as everybody knows. But in his day, Parliament did not take so much heed as it does now of the importance of the claims and needs of social reform. And Dickens's forcible voice often had to ring out alone in the cause of his less fortunate fellow-creatures.

Let us consider awhile then what he set himself to accomplish for humanity by his writings, apart from the entertainment, the solace, the joy, the hours and days of pleasure and comfort which his works imparted and continue to impart to his readers.

Charles Dickens.
After Frith.

Dickens, from the commencement of his literary career, showed his instinct for social reform. He saw that the machinery of our social administration was sadly in want of repair, if not that it required renovating altogether. Nearly every one of his books give striking evidence of this; he was the advocate of all those who suffered for the wrong of the world, and by holding up that wrong for all to see, by ridiculing some of its consequences, by showing some of its evils (at times enveloped in his matchless humour, at others irradiated by his rare pathos), he exhibited the undoubted iniquities in

such a manner that there was nothing left to say in their defence.

He did not talk, and preach, and rant about these evils with the hyperbole of the agitator. He drew pictures of the state of affairs they created, created real characters—evil characters at times—set in an environment typical both of the class affected and the class affecting. There the reader saw for himself, nay, lived through it all himself. And as every phase of the community read his books, those who were able and willing to mend matters helped to bring about the change, perhaps unconscious that the result was foreshadowed by Dickens all the time. And throughout all such scenes vice was never made attractive, nor was the language of his bad characters insidious or harmful. Therefore in Dickens's descriptions of evils and things that are bad there is no encouragement for the reader to think that sin is anything to glory in, or that the pleasure of a wrong makes up for its criminality. He placed no halo around sin as so many modern novelists have done. If a thing was wrong, it was not made to appear a joy, nor glossed over with the excuses of the devil's advocate.

Dickens in 1837,
When he was writing "The Pickwick Papers."
From a sketch by Samuel Laurence.
Lent by the Editor of *The Dickensian*.

II.

Let us look for a moment at the various abuses and ills of his time for the remedying of which Dickens made his novels the vehicle.

The intolerable Poor Law administration in "Oliver Twist," now known as "Bumbledom"; the fallacy and impotency of imprisonment for debt in "Pickwick Papers," in "David Copperfield," and in "Little Dorrit"; the iniquity of Yorkshire schools and the cruel treatment of children attending them in "Nicholas Nickleby"; the immorality of gambling in "The Old Curiosity Shop"; slavery and the copyright laws in "American Notes"; the perilous system of ignorant and venal nursing as typified in Mrs. Gamp, and wild-cat company promoting in "Martin Chuzzlewit"; the disregard of the human spirit towards the poor and the industrial population generally, and of the helpfulness of the true Christian doctrines, in life and work, in his "Christmas Stories"; the system of education obtaining in private schools in "David Copperfield" and in other books; the law's fantastic delays in "Bleak House"; education, again, the relations between workman and master, and the laws of marriage and divorce in "Hard Times"; the government officials, their system of "How not to do it," for which "the circumlocution office" stood, and the principles of red tape in "Little Dorrit"; the Poor Laws and the workhouse, again, in "Our Mutual Friend."

The student of Dickens will readily remember others

Dickens in 1836.
Photograph of a pencil drawing by Cruikshank, drawn at the "Hook and Eye" Club, of which both he and Dickens were members.
Lent by the Editor of *The Dickensian*.

From a drawing from life by Charles Martin, in 1844.
Lent by the Editor of *The Dickensian*.

Charles Dickens, 1859-60.

Photograph of an unfinished painting by R. W. Buss, the portrait being copied from a photograph of Dickens by J. & C. Watkins.

Lent by the Editor of *The Dickensian*.

as, for instance, unjust sentences, imprisonment and ill-treatment of children; the want of a tolerable system of public education; the want of sufficient and sanitary dwellings for the poor; unclean and dishonest elections; abuses of law and lawyers; religious intolerance, cant, hypocrisy, and pretence—a truly lengthy yet incomplete catalogue. The student of political and social life of to-day will be able as readily to say how many of these crying evils have been cleaned off the slate of our administration, and how many are now in the process of being eliminated. And although it may not be true to assert that all these reforms have been brought about by Dickens, it is nevertheless a fact that he did more than any one else to cause them to be brought about.

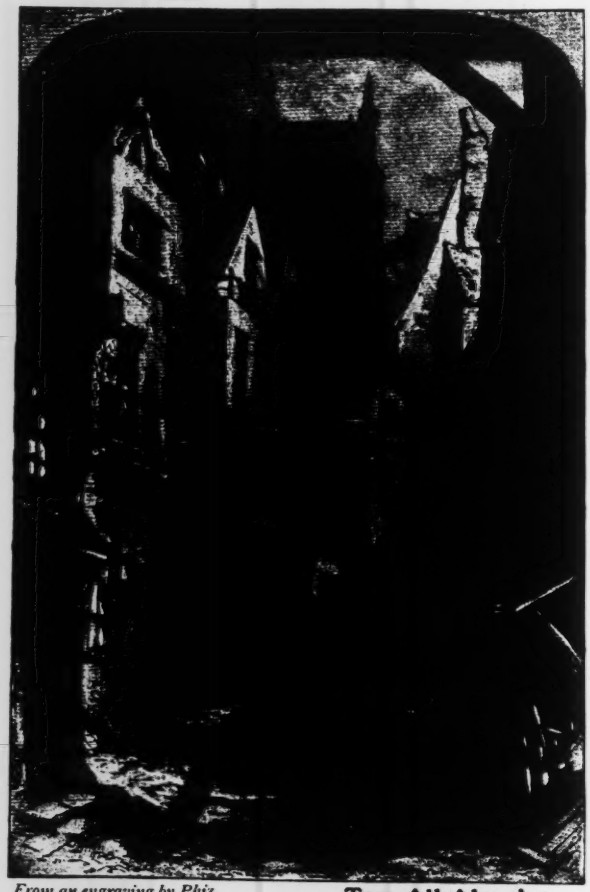
It has been said that a novelist cannot be taken seriously as a reformer; that he cannot be considered as wholly sincere, since he is able to introduce into his novels any situation that fits the scheme and environment of the plot he is weaving for the sake of his story; and that he need not, and often does not, advocate himself the views he puts into the mouths of his characters. That may be so, for it is often seen that in another novel a writer has caused his characters to utter the very opposite views and to preach upon the directly opposite side. But, at any rate, this was not so with Dickens. He believed all he wrote. He was consistent in all he did or said as a friend of the downcast and poor; as a foe to shams and hypocrisy; as the children's advocate from both a social and educational point of view. These attributes were a part of the man himself and had characterised him long before he thought of systematically trying "to turn fiction to the good account of showing the preventible wretchedness and misery in which the mass of the people dwell," as he said in one of his *Household Words* articles.

III.

It is known then what Dickens did by his novels to draw attention to the necessity of reform in various directions, and how many of these reforms were brought about by his strenuous pen through the medium of these novels. It is also known by his speeches and

From the Topical Edition of "Pickwick Papers." (Chapman & Hall.)

The Racquet Court, Fleet Prison.



From an engraving by Phiz.
Lent by Messrs. Chapman & Hall.

Tom-All-Alone's: The Home of Poor Jo.

"There is not an atom of Tom's shrine, not a cubic inch of any pestilential gas in which he lives, nor one obscurity or degradation about him, nor an ignorance, nor a wickedness, not a brutality of his committing, but shall work its retribution, through every order of society up to the proudest of the proud and the highest of the high."—*Bleak House.*

published letters how keenly he had these things at heart.

But further evidence is now extant that he used his pen vigorously towards the same end in anonymous contributions to *Household Words* and other periodicals, the greater part of which have recently become available for the student. In them is revealed the fact that he saw farther ahead than most men of his day, and felt more keenly and wrote more fearlessly about the evils of his time than others, more keenly even than he allowed himself to do in his novels.

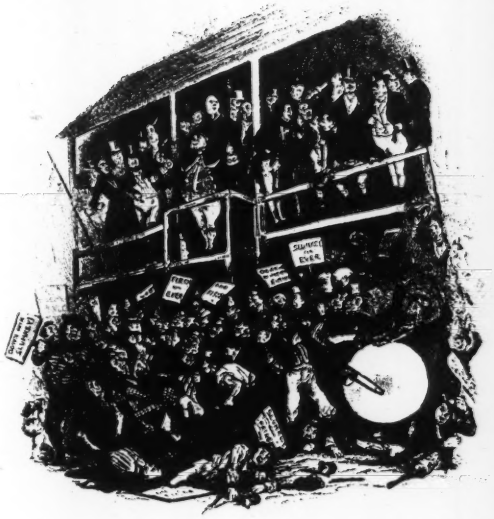
Take the question of prison reform, which is now occupying the thoughts of one of our most eminent Cabinet Ministers; or education, a no less prominent question of the day; or the housing of the poor, and the proper care and welfare of children. These questions presented themselves to Dickens in just the same strenuous fashion years ago, and he gave utterance to sentiments and facts regarding them that might only have been uttered within the last few years.

Education was, perhaps, the subject which Dickens had most at heart. The education of the masses he looked upon as the panacea for most of the ills which beset life. As far back as 1847, in an article on London crime, he showed how the worst evils were due to ignorance; and "in the face of such prodigious facts," he says, "sects and denominations of Christians quarrel with each other and leave the prisons full up and ever filling with people who begin to be educated within the prison walls." The moral of it all is the necessity of education for these would-be criminals, education in the common knowledge of the world, and in the elementary difference between right and wrong. "The comfortable conviction," he goes on, "that a parrot acquaintance with the Church Catechism and the commandments is enough shoe-leather for poor pilgrims by the Slough of Despond, sufficient armour against the Giants Slay-Good and Despair, and a sort of Parliamentary train for third-class passengers to the Beautiful Gate of the City, must be pulled up by the roots, or its growth will overshadow the land. . . .

From a drawing by Fred Barnard.
Lent by Messrs. Chapman & Hall.

Dickens and Forster visiting a Tramps' Lodging House.

"On the night of our earlier visit, Maclise, who accompanied us, was struck with such sickness on entering the first of the Mint lodging-houses in the Borough, that he had to remain for the time we were in them under guardianship of the police outside."—John Forster's *Life of Charles Dickens* (Chapman & Hall).



The Eatanswill Election.
From a drawing by Phiz in *The Pickwick Papers.*

Oliver asking for more.
From a drawing by Cruikshank in *Oliver Twist.*

FIVE EVILS OF THE NINETEENTH CENTURY THAT THE NOVELS OF CHARLES DICKENS HELPED TO REFORM.

Mrs. Gamp and Betsey Prig.
From a drawing by Phiz in *Martin Chuzzlewit.*

The Hustings, the Workhouse, the Monthly Nurse, the Debtors' Prison, and the worse type of Boys' School of the time, as sketched by Cruikshank and Phiz.

From engravings lent by Messrs. Chapman & Hall.

Mr. Pickwick in the Fleet Debtors' Prison.
From a drawing by Phiz in *The Pickwick Papers.*

Brimstone-and-Treacle Day at Dotheboys Hall.
From a drawing by Phiz in *Nicholas Nickleby.*

Schools of industry, where the simple knowledge learned from books is made pointedly useful, and immediately applicable to the duties and business of life, directly conducive to order, cleanliness, punctuality, and economy, where the sublime lessons of the New Testament are made the superstructure to be reared, enduringly, on such foundations, schools on such principles, deep as the lowest depths of society, and leaving none of its dregs untouched, are the only means of removing the scandal and the danger that besets us in the nineteenth century of our Lord."

Photo by Mason & Co. **A Group on the Lawn at Gad's Hill Place, 1866.**
Consisting of Dickens, Miss Hogarth, Miss Dickens, Mr. and Mrs. Charles Collins, Charles Dickens, jun., Wilkie Collins, Fechter, and Hamilton Hunn.
Lent by the Editor of *The Dickensian.*

In a later article we get this significant sentence, which might have been written but a few months ago: "Do I, who have been deafened by a whirlwind of sound and fury consequent on a demand for secular education, see any education through the opening years for those who need it most?" and in yet another article he offers this equally poignant exhortation: "Dearly beloved brethren . . . do you know that between Gorham controversies, Pusey controversies, and Newman controversies, and twenty other controversies, a certain large class of minds in the community is gradually being driven out of all religion? Would it be well, do you think, to come out of the controversies for a little while and be simply Apostolic thus low down?"

Indeed in all his articles touching the question of social reform contained in the volume * I am quoting from, the necessity of proper education is the fundamental point to which he returns.

It is common knowledge how much sympathy and love Dickens showed for children, and particularly for the children of the poorer classes. He was the children's advocate in his novels, and in his journalistic work there will be found many earnest and vigorous articles on the subject, much upon the lines of the legislation which has recently taken place, showing how in unison his views then were with those which inspired the recent "Children's Charter," as it has been called.

Dickens further appreciated that at the bottom of all depravity was the want of better housing accommodation. And he used his pen to effect some reform in this respect also. At the time of the cholera outbreak in 1854, he addressed a striking article "To Working Men," in which he called upon them to assert themselves and combine and demand the improvement of the towns in which they live. It is the duty of the people to firmly insist, "above all things, in their and their children's right to every means of life and health that Providence has afforded for all, and firmly refuse to allow their name to be taken in vain for any purpose, by any party, until their homes are purified and the amplest means of cleanliness and decency are secured to them." He considered it the most momentous of all earthly questions that he was urging, and although it is not necessary to urge it now in such language as he adopted

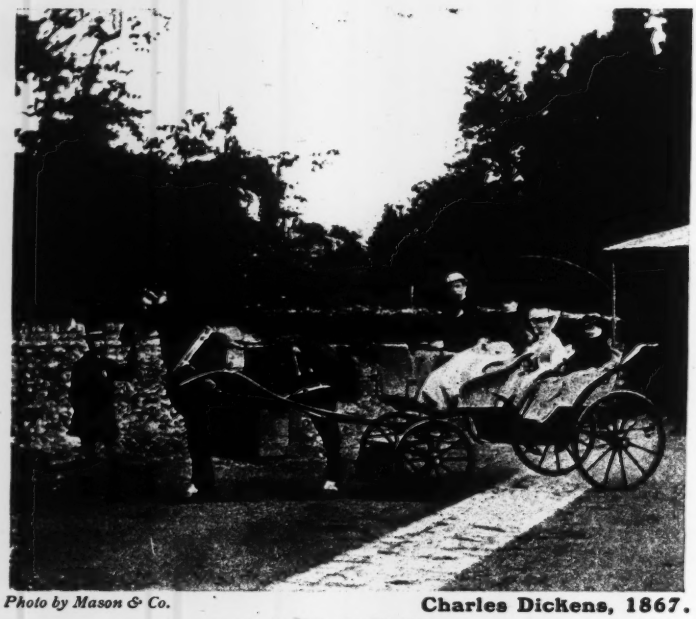


Photo by Mason & Co. **Charles Dickens, 1867.**
Lent by the Editor of *The Dickensian.*

* "Miscellaneous Papers." 3s. 6d. (Chapman & Hall.)

throughout the article, it only shows how the instinct for reform and the power to emphasise its need was glowing in the heart of Dickens throughout his life. How happy he would have been in the development of the present scheme of town planning!

Our prisons were a sort of nightmare to him. Keep men and children out of the prisons at all costs, he would say, from the contamination of the prison atmosphere. It is not enough to teach them, especially the children, that it is a place to avoid; we must also teach them how to avoid it. He advocated the abolition of capital punishment, and although he was not successful in bringing about an alteration in a law concerning the efficacy of which there are so many opinions, he was nevertheless instrumental in doing away with its extreme penalty being performed in public by a vigorous letter to the *Times* which started the agitation.

It is not possible in the space at my command to touch upon the many questions which Dickens discusses in these journalistic pieces of his. The reader who is interested will find that Dickens deals with endless subjects of his day, many of which have already been reformed, whilst others still require and are getting attention to-day. But it is well, in considering what Dickens accomplished in this respect, to realise that he worked hard apart from his novels and public speeches in the cause of humanity. Indeed, we feel that the strongest proof of his desire for the common good of the community is to be found in these fugitive papers.

Photo by Mason & Co. **Charles Dickens in 1866.**
Lent by the Editor of *The Dickensian*.

He lived amongst the poor, their troubles became his troubles, their joy his joy, and throughout all his books, wherein he paints their everyday existence in such a way as makes the reader sympathise instead of abhorring them as something to avoid, he was imbued with a determination to ameliorate their lot; and knowing as we do that he was sincere in all he wrote in his novels, it is good to learn that apart from his books he championed them in strenuous anonymous journalism whilst others were merely looking on, and that he did all out of pure honest love for the welfare of his fellow-men, and not as a legislator justifying his position in life.

Although Dickens's time was so precious to him, he could always spare a portion of it for others. Throughout his life he appeared incessantly at public dinners as chairman or as chief spokesman, and that for no other reason than to help the particular benevolent society—for it was chiefly in such causes he was called upon to assist—in its benevolent work. A glance at his speeches alone shows how sincere was his oratory, and how greatly his services benefited the schemes in hand, particularly when it was one for the good of children, such as that of the Great Ormond Street Hospital, which owed much to his generous and willing efforts.

"Knowledge has," he said in one of his speeches, "a very limited power when it informs the head only; but when it informs the heart as well it has a power over life and death, the body and the soul, and dominates the universe."

The knowledge which Dickens imparted did not merely inform the head, but the heart as well. And the English-speaking people throughout the world can show no greater acknowledgment of the effect of that power in them than by helping to keep his memory green.

IV.

Just now a novel scheme is being advocated and discussed for celebrating, in a useful and unconventional manner, the centenary of Dickens's birth, which falls on February 7, 1912. It is to take the form of a testimonial to the descendants of the novelist's family, and it is put forward by the *Strand Magazine*. The scheme is that a specially designed Dickens stamp be issued and sold to the public at one penny each, for purchasers to place in the covers of the various volumes of the novelist's works they possess; and that the money accruing from such a sale be handed to the Dickens family as a testimonial of the world's appreciation of all the great writer has done for the benefit of humanity at large. This is a laudable scheme indeed, and has already met with the unstinted approval of many notable names in literature, art, law, and politics.

The whole world has so many reasons for being indebted to Dickens for all that he did for its betterment

that this may seem a small tax upon his readers in return for what they have received. But it is only the small contribution that is wanted. His readers number millions the world over, and if all show their appreciation by joining in the scheme, the result will be assured.

This is a testimonial being raised out of pure regard of the man's worth, and is to represent a nation's token of its appreciation of that worth: an international offering. What Dickens earned by his books is beside the question. The reason for doing this thing must not be lost sight of, or confused with any other object, however laudable it may or may not be in itself.

The Room in the Châlet at Gad's Hill where Dickens wrote his books.

From a photograph taken the day after he died. The châlet now stands in Lord Darnley's park at Cobham, Kent.

Lent by the Editor of *The Dickensian*.

Every Englishman will be desirous of helping to celebrate the centenary of the nation's great son. Dickens, in his will, adjured his friends to raise no monument to his memory, that is to say, no statue. So that what would have been an obvious course to adopt for such an event is out of the question and this scheme comes to take its place. It may be there will be, indeed there should be, a huge sum. In which case we make the respectful suggestion that should there be any residue, it be used to purchase one of the houses the novelist occupied in London, preferably 48, Doughty Street, to be retained by the nation as a museum to his memory, as Carlyle's house in Cheyne Row has been preserved, and, in other places, Scott's and Shakespeare's.

We have attempted, in what are nothing more than a few cursory phrases, each of which would form a text for an article in itself, to indicate what a debt of gratitude is owed to this great English writer, and to suggest in what measure he merits the affection and consideration not only of those who have read and admired his works, but of those who have the welfare of their country at heart. And there can be no reason for doubting that all will rise to the occasion of celebrating the centenary of his birth whole-heartedly, proving in no niggardly fashion that the gratitude of his fellow countrymen has spanned the interval of a hundred years, and made yesterday seem as to-day in the light of an affection which grows only brighter as the years go by.

IN ACCOUNT WITH TIME.

BY A. ST. JOHN ADCOCK.

I SUPPOSE there are quiet intervals in the life of every man when he is moved to step aside a little from the hurry of business, and add up his years and see what he has made of his time. He may not trouble to do this often when he is young, for as Hazlitt's brother used to say, "No young man believes he shall ever die," or as Lamb has it, "Not childhood alone, but the young man till thirty never feels practically that he is mortal." Young, indeed, went a step farther and said,

> "All men think all men mortal but themselves,"

and, in a sense, that also is true. But there do come hours and days, especially after one is turned forty, when every thinking man sharply realises his mortality, even though he consoles himself with a thought that for him the end is still far off. And it is in such hours and days as these that he sits down to balance his accounts and calculate to what extent he has failed or succeeded.

You can only measure your success or failure by comparing what you have done with what has been done by others in as long or as short a period, and it is to furnish information and counsel that will help in the making of this audit that Sir William Robertson Nicoll has written "The Round of the Clock."* He remarks in his preface, "There are, I think, not a few who like to know on their birthdays how others were faring at the same age, and for these this book has been written." Though "there is no such thing as uniformity of experience," he believes that in taking account of the stages of our life "it is at least interesting, and may be something more than interesting, to find how other fellow-creatures thought and demeaned themselves at the same point of their journey." The opening chapters are pleasantly discursive on the place the

* "The Round of the Clock." By Sir William Robertson Nicoll. Illustrated by George Morrow. 6s. (Hodder & Stoughton.)

Clock occupies in literature; on the average length of life and whether it has increased; and on the customary division of life into characteristic periods. With the fourth chapter we enter upon a consideration of the wonder and mystery of childhood; how little men and women remember of their own earliest years; what has been said of childhood and the efforts that have been made and are being made to understand the heart and the needs of the child; and thenceforward, chapter after chapter, "the story of our lives from year to year" is unfolded to the end.

Each chapter covers a period of five years. The fifth chapter carries this survey of man's mental and physical development from the fifth to the tenth year of his age; the sixth takes it from ten to fifteen; the seventh from fifteen to twenty; and so on, the chapters being supplied with appendices giving brief records of the different ages at which men and women of note have done their chief work, have married, and have died. The whole subject is curiously fascinating, because it is one that is alive with interest and deepest significances for every human creature of us all. Few men are without ambitions of some sort, and fewer still ever "have their desire, or having it are satisfied"; the fortunate minority who have succeeded early in life may get medicine for their troublesome complacency by reading here of men who have reached even greater heights while they were yet younger, and those who have made little progress though the hour is late with them may be heartened and reinspired by reading of how many have reached the goal triumphantly when the hour with them was later still. There is no pessimism in the book, and no undue optimism; its value lies in the clear sanity of its outlook, its breadth of knowledge, the impartial care with which its evidences have been brought together and are allowed to speak for themselves. There is no special pleading; you are not drugged into happiness with easy proverbs and brave epigrams; there is always another side of the argument, and, whether you like it or no, here you have both sides shown for your guidance; the aim of the book being to face the facts of existence and to learn from them whatever they have to teach. Montaigne had an idea that "our souls are adult at twenty such as they are ever like to be, and as capable then as ever," but the facts here are against him. Sir William Nicoll writes with apparent agreement: "Professor James draws a contrast between the young woman of twenty and the young man of twenty. The young woman's character is finished in all its essentials. She acts with intuitive promptitude and security in all domestic circumstances. She has formed her likes and dislikes and her opinions. A boy of twenty has a character still gelatinous, uncertain what shape to assume, 'trying it on' in every direction." Does a woman leave off growing so early as that? Women who read the book will have their own opinions on this point, and, though I should be sorry to alarm Sir William with visions of a good many letters to write, he will certainly hear from some of them about it.

All the way through there are the close-marshalled facts that tell their own unequivocal tale and an undercurrent of comment that is always sympathetic, charitable, compassionate, but also always informed with the tonic commonsense of experience. Discussing the failures that arise in the "fateful sixth lustrum" from twenty-five to thirty, through want of persistence, through weariness of some long interval of "marking time" and waiting for the success that does not come, or other such cause, Sir William Nicoll writes:

From an engraving by Marcus Stone.
Lent by Messrs. Chapman & Hall.

Betty Higden flying from fear of the Workhouse.

"Patiently to earn a spare living, and quietly to die, untouched by workhouse hands—that was her highest sublunary hope."—*Our Mutual Friend.*

Charles Dickens (1867) and Some of his Characters.

Photo of a lithograph by Poulton, issued as a supplement to the *Hornet*, 1870. The portrait is copied from one by Ben Gurney. Lent by the Editor of *The Dickensian*.

"That fateful sixth lustrum! A young man finds himself in a position which he considers much beneath his powers. If he has distinguished himself in earlier stages he discovers with disappointment that very few are aware of his success, and that those who know are watchful. He is tempted to think that anything will do. The words 'This will do' have probably done more harm than any others. So in many cases a process of deterioration sets in, and the highest visions fade. Nothing is more noticeable in the great books on conduct than the universal conviction of wise men that the practice of reading is most difficult to keep up. At all events comparatively few remain students or investigators to the last. Any one who has kept his eyes open has seen the creeping of mental paralysis, the contentment with a low standard of work, the limitation of interests to the narrowest circle, and the ruin which every one perceives before the subject is aware of it.

"Sometimes the failure takes another form. There is an effort, by dogmatism or eccentricity, to break in on the solid indifferences of the world. In lieu of the gold of fame, the German silver of notoriety is sought. The rashnesses of youth are often a sign of promise, and are not judged too harshly by the experienced. But the saddest of fates is for a good man to become a Cheap Jack. There may be an apparent triumph at the beginning, but the man is irrevocably lost, and the time comes when he is compelled to recognise it."

From thirty-five to forty Sir William Nicoll fixes as "the period of fullest energy and highest achievement," and the list of what men have accomplished between those ages is a long and a very notable one. He touches on Professor Osler's mischievous cry of "Too old at forty," acknowledging it as a half truth, and taking the sting out of it by setting forth the other half. You pass on to fifty and find that is frequently the ideal age when "the daily routine is gone through without strain. New tasks are undertaken and new responsibilities are incurred with a satisfactory consciousness of power. The burden of work is thrown off easily. This happy man observes that he gives orders when he used to receive instructions; that others desire his good opinion as he once desired the friendliness of those who have long passed out of sight. An unconscious air of authority is assumed. More difficult speculations, larger plans, new markets—these take up the working hours. The thought of the downward journey hardly enters the mind. There is as yet no chill in the air, no vision of the great folds and banks of dense grey cloud. The time has not yet come when failures are accepted as irretrievable. Cheerful, steady, sanguine, such men seem to renew their youth, and to live two lives in one. They have knowledge and experience and wealth, and perhaps they best do the work of the world. At any rate, they think so, and the younger men must obey them."

Then, if the years between fifty and sixty are often years of calamity, they are as often "the years of great prosperity and power." If it is a time when many are coming to the end of life, it is a time when others are making a new beginning; at fifty-seven Handel produced "The Messiah," and Washington became President of the United States; at fifty-eight Cervantes wrote "Don Quixote," Defoe published "Robinson Crusoe," and Milton "Paradise Lost"; at fifty-nine Swift finished "Gulliver's Travels"; and Walton wrote "The Compleat Angler" at sixty. Haydn produced two of his greatest works, "The Creation" and "The Seasons," at sixty-three, and Michaelangelo completed his famous picture of "The Last Judgment" when he was sixty-six. Johnson did not begin to write his greatest book, "The Lives of the Poets," till he was sixty-eight, and he was seventy-two when he ended it. Who shall say, then, when a man is past work, or at what age he shall give up the hope of further achievement? "Had I died at threescore years and ten," said Gladstone, "fully half my life-work would have remained undone."

Sir William Nicoll has studied his subject carefully and with conscientious thoroughness; he has searched the reports of Life Assurance Actuaries and Registrars of Births and Deaths for statistics on the duration of life, and has taken counsel with eminent scholars and travellers as to the notion of time that prevails among savages and primitive peoples, and as to the importance of the age element in the study of mind and character; but more than all he has relied upon an amazingly well-stored memory, the fruit of wide and varied acquaintance with books and men, of personal experience and shrewd observation. There is no touch of pedantry anywhere, no smell of the lamp; the subject-matter is of profound interest and importance, and it is handled so deftly, in an unaffected, conversational style, with a keen sense of the pathos and humour of things, and with such wealth of anecdote and illustration, that the book is one of that best sort which you read with profit yet read before all for the pleasure of reading.

"THE BOOKMAN" PRIZE COMPETITIONS.

NOVEMBER, 1910.

Answers to these competitions (each on a separate sheet bearing the name and address of the sender) should be forwarded not later than the 15th of the month to

"The Prize Page," THE BOOKMAN, Messrs. Hodder & Stoughton, Warwick Square, E.C.

I.—A PRIZE OF HALF A GUINEA is offered for the best quotation from English verse applicable to any review or the name of any author or book appearing in this number of THE BOOKMAN. Preference will be given to quotations of a humorous nature.

II.—A PRIZE OF THREE NEW BOOKS is offered for the best burlesque on the Bacon-Shakespeare theory to prove that the work of some well-known living author was really written by a contemporary, who is not necessarily a man of letters. The proof should be given in not more than two hundred words; the argument should be farcically plausible, and may be based on a cryptogram derived from the titles of the author's books, or on any other grounds that the competitor's ingenuity can disclose.

III.—A PRIZE OF HALF A GUINEA is offered for the best review in not more than one hundred words of any recently published book. Competitors should give the names of authors and publishers at head of their reviews.

IV.—A copy of THE BOOKMAN will be sent *post free* for *twelve months* to the sender of the best suggestion for THE BOOKMAN Competitions. The Editor reserves the right to use any suggestion submitted.

V.—A SPECIAL PRIZE OF A HANDSOME CHRISTMAS BOOK is offered for the best Christmas Greeting, humorous or otherwise, in eight lines of original verse.

RESULTS OF COMPETITIONS FOR OCTOBER.

I.—A PRIZE OF HALF A GUINEA is awarded to Miss H. GRAHAM, of 18, St. John's Square, Wakefield, for the following:

THE SUCCESSFUL HOME COOK. BY LUCY H. YATES. (Rebman.)

"Thy elder brother I would be,
Thy father—anything to thee!"
W. WORDSWORTH, *To a Highland Girl, at Inversneyde.*

We also select for printing:

THE SUFFRAGETTE. BY SYLVIA PANKHURST. (Gay & Hancock, Ltd.)

"List to me while I tell,
The pleasures of that cell,
O little maid!"
W. S. GILBERT, *To a Little Maid, by a Policeman.*

(Miss L. Mugford, Sutton-at-Hone, nr. Dartford, Kent.)

AN AFFAIR OF DISHONOUR. BY WILLIAM DE MORGAN.

"In his sleeves which were long,
He had twenty-four packs—
Which was coming it strong,
Yet I state but the facts;
And we found on his nails, which were taper,
What is frequent in tapers—that's wax."
BRET HARTE, *Heathen Chinee.*

(E. C. Rhodes, 49, Rutland Road, Harrogate.)

LOVE'S BARRIER. BY ANNIE S. SWAN. (Cassell.)

"Describe my feelings, them as can,
Beside that black-eyed Wenus—
A hunprotected, lone young man,
With but the stile between us."
CHARLES BRUCE WADE, *Fun.*

(Rev. E. C. Lansdown, The Manse, Derby Road, South Woodford, N.E.)

II.—The Prize for the best quotation applicable to the reception in the House of Commons of the Women's Enfranchisement Bill is divided, and we are sending TWO NEW NOVELS to FRANK V. HARVEY, of 26, Sandown Road, Brislington, Bristol, and TWO NEW NOVELS to Miss M. CHAVE, of Bream Down House, Burnham, Somerset, for the following:

". . . 'My lord, and shall we pass the bill
I mention'd half an hour ago?'
The chancellor, sedate and vain,
In courteous words return'd reply:
But dallied with his golden chain,
And, smiling, put the question by."
TENNYSON, *The Day Dream: The Revival.*

(Frank V. Harvey.)

"We wait beneath the furnace-blast
The pangs of transformation;
Not painlessly doth God recast
And mould anew the nation.
Hot burns the fire Where wrongs expire;
Nor spares the hand That from the land
Uproots the ancient evil."
WHITTIER, *Luther's Hymn.*

(Miss M. Chave.)

Very good quotations have been received also from Miss A. Watson (Fleet), A. M. Webber (Plymouth), T. D. Turpin (Portadown), E. A. Pearson (Fleet), Vivien Ford (Bristol), M. F. Graham (Edinburgh), Blanche M. Bennett (Portsmouth), Rev. F. Hern (Rowlands Castle), W. Dee (London, S.W.), Ernest A. Fuller (Greenwich, S.E.), J. W. Williams (Nottingham), May Dean (Hindley), Mrs. Chas. Wright (Sutton), Miss E. M. Kennedy (Southport), J. M. Willcox (Berkhamstead), H. L. Mawson (Leeds), and A. H. Mannington Sayers (Sheffield).

1859-60.

Caricature by André Gill, published in the French paper *Eclipse*, June 14, 1868, showing Dickens going from London to Paris to give his readings. The portrait is adapted from a photograph by J. & C. Watkins.
Lent by the Editor of *The Dickensian.*

III.—The PRIZE OF HALF A GUINEA for the best review in not more than a hundred words is awarded to J. B. FOULKES, of King's School, Worcester, for the following:

LE DUC DE MORNY. By FRÉDÉRIC LOLIÉE. ADAPTED BY BRYAN O'DONNELL, M.A. (John Long.)

Amongst the many who achieved greatness under the Second Empire, the Duc de Morny was decidedly the most noteworthy: clever, unscrupulous, and utterly devoid of all principle, he soon acquired a considerable influence in politics, and as Minister of the Interior exhibited talents worthy of a higher morality. M. Loliée has endeavoured to force upon his subject the rôle of a hero, but in this lamentably fails, not owing to his own incapacity, but rather to the ignominious character of the Duc. The book is excellently written and gives us an interesting picture of an interesting personality and period.

Among the best of the other reviews received are:

A LITERARY AND HISTORICAL ATLAS OF EUROPE. (Everyman's Library, Dent.)

The best brief review of this book would be a simple transcription of the Table of Contents. To the imagination even slightly tinged with the historic sense, what shilling panorama ever approached a volume that began with the "World according to Ortellius," mapped the voyages of the Early Explorers, and concluded with the haunts of Ruskin? Add to this comprehensive plates of the English Coinage, the British Battlefields, the Arthurian Regions and Literary London; and nothing remains to note except illustrative maps of Dumas, and a gazetteer that tells us that at Whitchurch is the grave of the "Harmonious Blacksmith."

(T. E. C., Keswick, Cumberland.)

MULTITUDE AND SOLITUDE. By JOHN MASEFIELD. (Grant Richards.)

In segments, this book comes within hailing distance of the ideal; yet, as a whole, it eludes attainment. As you read, you are unconscious of this; for the first half deals you a blow that stifles criticism: the subtlest literary magnetism is employed. You press on, through the tension of the latter part, and are stranded with a kaleidoscopic impression of something fine, abrupt, and fashioned from the loose ends of life. Also, you are furious because the tale had such a narrow orbit—but alas! that was written, for it pursues a star; and every one has not a telescope.

(Beatrix Terry, 374, Brixton Road, S.W.)

LAND AND LABOUR LESSONS FROM BELGIUM. By B. SEEBOHM ROWNTREE. (Macmillan.)

At least two classes of people should read this book—students of social questions and visitors to Belgium, for it is the result of four years' close study and explains much. Beyond the cheapness of travel, of living, and of house rent of which we knew, we are made to realise the long hours, the low wages, the poor standards of life and of education, and that love of the soil which, with incessant labour and communal aid, has forced a good return from it. Illustrations, maps and tables add to the value of this interesting volume.

(T. G. Tibbey, 37, Cassland Road, N.E.)

THE UPPER GARDEN. By ROBERT DE LA CONDAMINE. (Methuen.)

A book about a garden, but savouring nothing of the dainty reminiscence or delight usually associated with such. Trees, plants, and flowers are all eloquent to the author of an upper garden of contemplation, a sanctuary of beauty, a source of wonder and inspiration for subjective thought. "The Upper Garden" is a procession of moods, portraying the youth, the wanderer, the saint, the artist, the student, the creator. And Mr. de la Condamine with his fecundity of thought and fancy shows himself a gifted essayist. But he is certainly at his best in the simple, and surely more natural, style.

(Thos. A. Baggs, University Club, Birmingham.)

We specially commend also the reviews sent by Mary Yuill (Glasgow), J. Swinscon (Tunbridge Wells), Mrs. Sybilla Stirling (Glenfarg), Miss van der Pant (Folkestone), Miss B. O. Anderson (Scarborough), L. Hope (Newcastle-on-Tyne), Gladys Smith (London, N.W.), Miss Mackechnie (St. Andrews, N.B.), Miss L. Mugford (Sutton-at-Hone), J. Tregenza (Wallington), Grace Wood (Bishops Stortford), A. L. Baker (Highgate), H. W. Cornelius (Wandsworth Common), A. S. Lawson (Edinburgh), A. H. Mannington Sayers (Sheffield), Mrs. E. E. Bradford (Eastbourne), Vivien Ford (Bristol), Mrs. Rooke (Oxford), Miss J. A. Jenkins (Liverpool), Cecilia Ryan (Belfast), Bertha C. Priestley (London, W.C.), Constance Ursula Kerr (Lothian, N.B.), J. Richard Ellaway (Basingstoke), Hubert Miers (New Southgate), Mattie Nesbitt (Upper Norwood), Irene Pollock Lalonde (Bath), L. Welby (Shanklin), G. M. Elwood (Grimsby), Mrs. H. H. Penrose (Frimley Green), Miss E. O. Browne (Worcester), and E. Barber (Eastbourne).

IV.—The PRIZE OF ONE YEAR'S SUBSCRIPTION TO "THE BOOKMAN" is awarded to DOLF WYLLARDE, of 50, Queen Anne's Gate, Westminster, S.W., and to the Rev. B. F. RELTON, 66, Sydney Street, Chelsea, S.W.

WILLIAM HARRISON AINSWORTH.

By LEWIS MELVILLE.

MOST men make their bow in the literary arena with a poem, a short story, or an essay: Mr. Ellis, vastly courageous, presents himself to the public with two handsome volumes containing a biography of William Harrison Ainsworth.* We compliment him on his daring, and congratulate him on his success. Mr. Ellis, however, has not yet learnt the noble art of omission: many of his eight hundred pages are rather overloaded with detail; more are devoted to the record of trivialities; he is, too, a little blinded by his whole-hearted hero-worship; but when all is said, this first book of his remains a very creditable performance. The author has brought enthusiasm to his task, and his patient research has gathered together a great mass of material appertaining to his subject. He has had the assistance of Ainsworth's daughter, and having been entrusted with the family papers, he has been able to write the official biography of this lesser literary light of the Victorian era, and to produce what is, on the whole, an interesting work.

Before going further, it may be remarked that while Mr. Ellis gives a long list of distinguished persons with whom Ainsworth was acquainted, he makes no mention of William Beckford, the author of "Vathek." It so happens that there has passed through the hands of the present writer a letter, hitherto unpublished, from Ainsworth to Beckford (endorsed by the latter, "From Mr. Jack Sheppard Rookwood Ainsworth") which may fittingly here be inserted:

"MY DEAR SIR,

"I regret beyond description I shall not be able to meet you at Mr. Pickersgill's to-morrow. I have

* "William Harrison Ainsworth and his Friends." By S. M Ellis. With 4 Photogravures and 52 other Illustrations. 2 Vols. 32s. net. (John Lane.)

been working desperately all the week in the hope of being able to partake of your glorious intellectual banquet at the end of it, but without effect; and can only hope that you will obligingly permit the meeting to stand over to some other day. Mr. Pickersgill, I believe, is engaged at the Academy during the whole of next week, certainly on Friday and Saturday. Will Monday the 3rd of May, at the same hour as before, suit you, or Satʸ. the 8th ?

"I cannot trust myself to tell you how infinitely delighted I have been with your enchanting productions, with your manner of reading them, and with your brilliant and unequalled powers of conversation, unequalled by any person I have ever heard, because what I should say might appear like flattery. But, I assure you, in perfect sincerity, I have never received such high gratification. Believe me.

"My dear Sir,
"Your ardent admirer
"And very faithful Servᵗ.,
"W. HARRISON AINSWORTH.

"KENSAL MANOR HOUSE,
"HARROW ROAD,
"*April Twenty-Three*, 1841."

William Harrison Ainsworth, the son of a well-to-do solicitor, was born at Manchester on February 4, 1805, and was educated at the Free Grammar School in that city. He gave an account of his school and school-masters in his novel, "Mervyn Clitheroe," from which Mr. Ellis makes a long extract. In 1822 he was articled to a solicitor practising at Manchester; but the law had no attraction for him, and from an early age he found pleasure in the exercise of his pen. At the age of sixteen he contributed sketches and poems to *Arliss's Pocket Magazine*, the *European Magazine*, and the *Edinburgh Magazine*, and soon he forced the portals of the *London Magazine*, and, with this as an introduction, entered into correspondence with Charles Lamb.

William Harrison Ainsworth at the age of twenty-one.
From the miniature by Freeman, painted at Bath, October, 1826. From "Harrison Ainsworth and his Friends," by S. M. Ellis. (John Lane.)

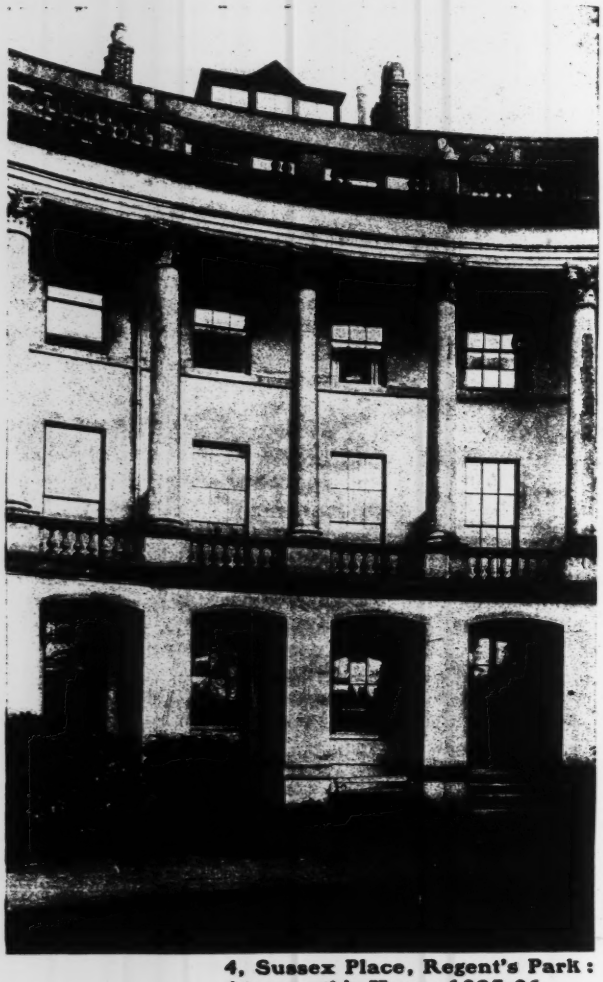
In August, 1822, Ainsworth, being then seventeen years of age, went to Edinburgh with his mother, and he called on Blackwood, to whose magazine his friend, James Crossley, was a contributor. Of this visit he gave a spirited and amusing account to Crossley:

"After a sleep of about six hours, I sallied into Princes Street. I had not walked far before I saw in monstrous golden characters, 'No. 17. Blackwood. No. 17.' At this I halted. 'Surely,' said I, 'I must have seen or dreamed of that name . . . a name that is familiar to my soul.' I entered, and demanded of a beefy-looking fellow if *Le Sieur* Blackwood were within, to which Beefy responded in the affirmative, and 'pointed with his lean hand' to a door, through which I verged. This door led into a spacious kind of room filled round with 'books of all sorts,' and in the midst was a table covered with pamphlets, and all the late publications and 'odes innumerable' to the King. . . . Well, in the middle of the second chamber, I saw a man advancing to meet me —'his face was deathly pale, but his nose was beaming bright,' this man of the inexpressible visage, for never before saw I such a one, with those funny teeth of his, that queer one eyebrow up and the other down, with grey streaming locks—it certainly looked very astonishing. This, you will suppose, was Blackwood. . . . Even while we were engaged in this discourse, enters Mr. Wilson [*i.e.* 'Christopher North']. He is a yellow-haired, good-humoured, pleasant, jocund man, and was very talkative. Then directly comes Lockhart—he is a very fine, precise, dandyish young fellow, with black, frizzly hair, and quiet, sharp eyes—very shrewd indeed."

This letter is too long to print here in full, but enough has been given to show that it was an excellent production for so young a man. Ainsworth's precocity was, indeed, so astonishing as to form a sufficient explanation, if not excuse, for his conceit. He hired a gig, and drove about Edinburgh, attired in a green coat and short top-boots, and he gravely assures his correspondent that he looked "an astonishing blood," and impressed Blackwood and the rest. He probably did make an impression upon the "Maga" set, but it is doubtful if the personal impression was so favourable as he imagined. He was, indeed, what in present-day slang is called a "bounder." His belief in his literary powers made him regard himself as the equal of North and Lockhart; his knowledge of his good looks made him take himself seriously as a lady-killer—not, perhaps, without some reason, for we are assured by Mr. Ellis that the ladies of the Manchester *haut ton* petted him. From London, where he settled to continue his legal studies, he wrote in 1824 to Crossley: "In my next, I shall recount a very mysterious love-adventure in which I am likely to cut a conspicuous figure. The lady is in high *ton* and very beautiful. I am not vain, but I cannot but wonder what there is in me that attracts the notice of the fair sex." His biographer supplies the answer by stating that the lad was "a perfect Adonis"—"tall and well-proportioned, with splendid eyes, he had such a brilliant display of roses emblematic of his native country in his cheeks, that even his cousin, Edward Harrison, described him as 'beautiful as a woman' at this period." Of this mysterious love-affair we hear no more, but we are told of an abortive love-affair with a good-looking maid-servant in the employment of Crossley's father. As a youth Ainsworth made love when he could; he shared with his friend Aston three bottles of port and

a bottle of claret—good measure for seasoned topers; he visited Lamb and declared that the sight of him gave the death-blow to his admiration of literary men. "What a bonâ-fide Cockney he is!"—in short, as Crabb Robinson remarked, "Ainsworth will be a pleasant man enough when the obtrusiveness of youth is worn away a little."

Early in February, 1826, he became a full-fledged solicitor, and in October of that year, after having been jilted by some other lady, he married a daughter of John Ebers, with whom he lived at Sussex Place, and elsewhere, until 1835, when, for some reason not stated by Mr. Ellis, husband and wife parted company. Ebers was at one and the same time manager of the Opera House and a publisher. In his latter capacity he issued "Sir John Chiverton," a novel written by Ainsworth in collaboration with John Partington Aston. Shortly after his marriage, Ainsworth took over Ebers' publishing business at No. 27, Old Bond Street, and carried it on for two years. His friends declared that his aim was to promote the interests of literature, but the only book brought out by him that has had an enduring success was Ude's "French Cook." Abandoning publishing in 1828, he was idle for a year, and then he began to practise as a solicitor.



4, Sussex Place, Regent's Park: Ainsworth's Home, 1827-31.
From "Harrison Ainsworth and his Friends." (John Lane.)

Kensal Lodge, Harrow Road: Ainsworth's Home, 1835-41.
Drawn by Mr. Hugh Thomson for "Middlesex: Highways and Byways Series," and reproduced by kind permission of the publishers, Messrs. Macmillan & Co., and the artist.
From "Harrison Ainsworth and his Friends." (John Lane.)

Soon, however, he reverted to his early love, and in 1834 published "Rookwood," which was a great success. Six editions of the novel were called for in three years, and the story was translated into French and German. "Crichton" followed in 1837, "Jack Sheppard" in 1839, and "The Tower of London" a year later. Henceforth Ainsworth became a professional man of letters. He had also, it may be mentioned, a sartorial success, and became a "buck"—which may, perhaps, account for his wife leaving him, the "buck" of the 'thirties being a singularly unpleasant person in his domestic circle. In general society he was popular enough, and he kept open house at Kensal Manor House, where Thackeray and Cruikshank, Dickens and Forster, Lever and Marryat and James, Jerrold and Shirley Brooks, and many others were frequent visitors. Ainsworth, however, had an unhappy knack of quarrelling with his friends, as Thackeray, Dickens, Mahony, Cruikshank, and Bentley could testify. He had a profound reverence for the aristocracy that made him rather ridiculous, and this he carried so far as to announce, when he bought the *New Monthly Magazine*, that he had secured as contributors several writers "eminent not only for talent, but for high rank." On the other hand, he had many good qualities, and was as generous and kind-hearted as any man.

In 1853 Ainsworth retired to Brighton, and though he changed his residence more than once, he never again lived in the metropolis. He married again, and this time a person far beneath him in the social scale. His friends lost sight of him. In the 'sixties Browning at a dinner-party told Forster that "a sad, forlorn-looking being stopped me to-day, and reminded me of old times. He presently resolved himself into—whom do you think? Harrison Ainsworth!" "Good heavens!" Forster exclaimed, "is he still alive?" Ainsworth then could not have been more

than sixty-five years of age, and he lived for another eleven years. As he drifted out of the ken of his old friends, so he lost the position he had once attained as a popular novelist. He continued to publish stories until the year of his death, but the circle of his readers became smaller and smaller, and what reputation he had at the end was based upon his earliest works.

Mr. Ellis's admiration of Ainsworth extends not only to the man but also to the author. There, certainly, few will follow him. Ainsworth, whose novels at one time sold better than those of Dickens, is now as a writer rather more alive than George William MacArthur Reynolds and George Payne Rainsford James, and that is all that can be said. His books have long since been relegated to the top shelf. We read his books when we were children. Does anybody but the schoolboy read him to-day? When I first

Thomas Ainsworth, Father of the Novelist.
From "Harrison Ainsworth and his Friends." (John Lane.)

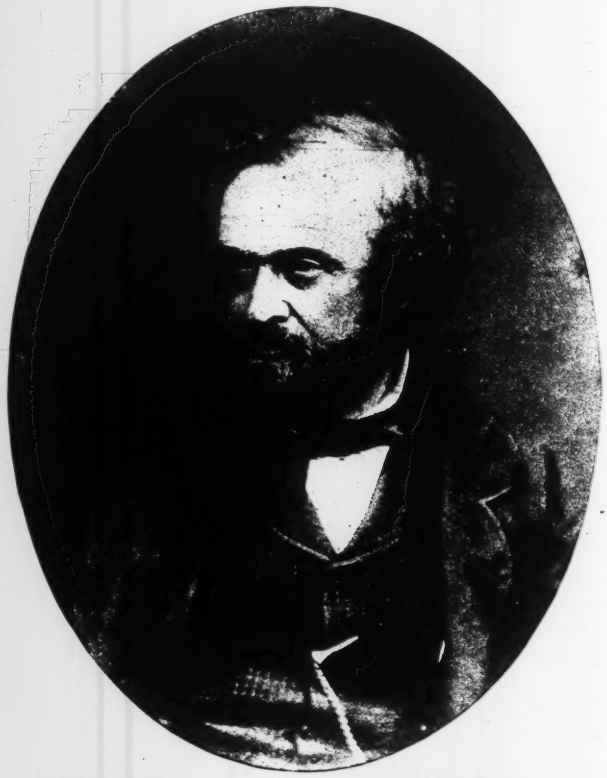
Mrs. Harrison Ainsworth at the time of her marriage.
From the portrait by Freeman, painted at Bath, October, 1826.
From "Harrison Ainsworth and his Friends." (John Lane.)

learnt that Mr. Ellis was engaged upon this biography, I asked a bookseller if there was any demand for Ainsworth's books. I was surprised to learn that the first editions of certain of his works were eagerly sought. My astonishment was remarked and rebuked. "Surely you know," I was addressed, "that there is always a steady demand for all books illustrated by Cruikshank." How have the mighty fallen!

Ainsworth has been dubbed the Father of the English penny dreadful, but he must share the doubtful honour with Bulwer-Lytton, who was responsible for what has been styled the Newgate school of fiction. Lytton led off in 1832 with "Eugene Aram," but Ainsworth followed closely in his *confrère's* footsteps, and published "Rookwood" in 1834, and "Jack Sheppard" five years later. Lytton had already gone off in search of fresh woods and pastures new, and, after a sojourn in the regions of historical romance, found salvation in "The Caxtons" series of novels; and Ainsworth, too, ultimately abandoned the Newgate novels. Mr. Ellis, *plus royaliste que le roi*, cannot, however, see that there is any ground for objection to the "Jack Sheppard" class of novel.

William Harrison Ainsworth at the age of thirty-four.
From the portrait by R. J. Lane, 1839.
From "Harrison Ainsworth and his Friends." (John Lane.)

"The outcry against Ainsworth for having chosen a robber for a hero cannot seriously be justified (he writes). If it is inherently immoral to take a criminal for literary purposes and make him picturesque and interesting, then the greatest writers will have to stand in the same pillory as the author of 'Jack Sheppard.' The principal characters of Shakespeare's tragedies—of 'Hamlet,' of 'Macbeth,' of 'Othello'—are but murderers; Falstaff is a robber and worse. Scott must answer for 'Rob Roy'; Fielding for 'Jonathan Wild'; Gay for 'The Beggar's Opera'; Schiller for 'The Robbers'; Hood for his magnificent 'Eugene Aram'; Dumas for his 'Celebrated Crimes,' and so on through Literature of all times and countries. This brilliant band of criminals, illuminated and idealised by literary limelight, cannot deny the consanguineous claims of poor, abused 'Jack Sheppard.'"



William Harrison Ainsworth in the 'Sixties.
From a photograph.
From "Harrison Ainsworth and his Friends." (John Lane.)

It would indeed be waste of space to point out the fallacy of this reasoning, and we do not propose even to argue the statement that Hamlet, Macbeth, and Othello "are but murderers"; but we must remark that Mr. Ellis has strangely misread "Jonathan Wild," since he can mention that brilliant satire in connection with the Newgate school of fiction. He might as well have associated with it Thackeray's "Catherine," which was avowedly written to counteract the injurious effects of those novels that made heroes of highwaymen and murderers, and created a false sympathy for the vicious and criminal. The leaders of the attacks on the Newgate novels were Thackeray and Forster. "Bad as we think the morals, we think the puffs even more dangerous," Forster wrote in the *Examiner*. "Public morality and public decency have rarely been more endangered than by the trumpeted exploits of 'Jack Sheppard.'" This reads like sound and honest criticism, but that Mr. Ellis will not allow. Forster's onslaught, he assures us, arose from his annoyance that Dickens's "Oliver Twist" was not so much in demand as "Jack Sheppard."

"Ainsworth dared not paint his hero as the scoundrel he knew him to be; he must keep his brutalities in the background, else the public morals will be outraged, and so he produces a book quite absurd and unreal, and infinitely more immoral than anything Fielding ever wrote [Thackeray declared]. 'Jack Sheppard' is immoral actually because it is decorous. The Spartans, who used to show drunken slaves to their children, took care, no doubt, that the slaves should be really and truly drunk. Sham drunkenness, which never passed the limits of propriety, but only went so far as to be amusing, would be rather an object to excite youth to intoxication than to deter him from it, and some late novels have always struck us in the same light."

Thackeray's indignation Mr. Ellis puts down to that author's annoyance because "Catherine" was a failure. But, it may be pointed out, it was in the very first chapter of "Catherine" that Thackeray lashed "Oliver Twist," "Ernest Maltravers," "Rookwood" and "Jack Sheppard" (the earlier part of which had already appeared in *Bentley's Miscellany*), and Thackeray could not have known in advance that "Catherine" would be a failure. The truth of the matter is, that

Hill View Lodge, Reigate: occupied by Ainsworth, 1869-81.
From a photograph kindly lent by Mr. K. Reeve.
From "Harrison Ainsworth and his Friends." (John Lane.)

Mr. Ellis would explain away anything that detracts from the merits of his literary hero. He insists that the Newgate novels of Ainsworth are moral because the villains end on the gallows. He ignores the fact that, while they do go to the gallows, they go as heroes, not as malefactors; but he inadvertently admits that Ainsworth "threw a romantic glamour over his merry sinners," and so, in a line, gives away the case he has fought so strenuously in many pages. It is a bold man who at the end of the first decade of the twentieth century will hold a brief for the glorification of the criminal in fiction.

Ainsworth wrote many novels, and a long series of historical romances, including "The Tower of London," "Old St. Paul's," "Windsor Castle," and, best of all, "Crichton." In these he revelled in bloodstained mysteries and human sufferings, in haunted oaks, and executioners, and impossible haughty gentlemen of high degree, and incredibly brutal jailers. He wrote deliberately to appeal to the greatest number, and for many years he was widely read. Given sufficient sensation, his books were at one time sure to be financially successful, and to this end he devoted those considerable talents that might have been better occupied. His dialogue was artificial and stilted, his situations were often unreal, his characters puppets that moved when he pulled the strings, but were totally devoid of life. He wrote some two-score novels, and has not enriched English literature with a single figure. His style was as a rule poor, but now and again, as in the account of Dick Turpin's apocryphal ride to York and a description of a storm in "Jack Sheppard," he gave proof that he was, in his early days at least, capable of better things than he ever achieved.

New Books.

MARIE CORELLI'S PROSE POEM.*

The great thing one misses from present-day literature is the note of sincerity. We have written down the novel with a purpose; we have poured cold water over the enthusiasms and high seriousness of those Victorian novelists who believed that a tale should carry some ballast of teaching, and that fiction should have an object beyond the amusement of an idle hour, and nowadays we are getting a race of new novelists who are all very clever and none of them great. Sincerity is a touch beyond art, and of course the first essential to greatness in any direction is that a man should be sincere. Mere cleverness, adroitness, skill in technique can make a delightful speaker, painter, writer, but not a great one. Without some underlying enthusiasm for humanity, some hatred for what is hateful, some worship for what is noble in life, some spirituality, some sincere belief if it is only in a false gospel, the artist's work is bloodless and has no vital warmth in it.

Whatever else her critics may deny to Miss Marie Corelli, they are forced to admit that her books are veined with this first principle of life: they are alive with intensest interest in human affairs; she is not afraid to handle in them, sincerely and with fearless outspokenness, the real problems of her own time—the material problems that the growth of civilisation makes more complex, the spiritual problems that have baffled us since the beginning of things and seem still as insoluble as ever. In "The Devil's Motor" Miss Corelli gathers all her scorn of shams and hypocrisy, her loathing of the money-god to which so many burn incense, her anger against cruelty and folly and wrong, her pity for the sad and the weak, into a powerful and glowingly imaginative prose poem. Here she more especially inveighs against the rush and needless hurry of modern life, the insensate love of speed, the craze to get there quick wherever you are going, even though you see and enjoy nothing by the way, the little mean ideals of the many who

> "Contemplate nothing
> But the base, sordid things of time, place, money,
> And let the noble and the precious go."

Miss Corelli calls her new book "a fantasy"; it opens with a vivid description of dead midnight and the coming of a huge Car, tearing at full speed with a glare of lights and sound of wheels, "along the pale line dividing the Darkness from the Dawn." The driver of the Car is the Arch-Enemy of mankind, and as he sweeps round the earth, looking down on its sin and misery and the place of tears that men have made of it, he gloats over the triumph of his own purposes even whilst he pours forth scathing derision upon his victims:

> "Progress and speed," he cried. "Rush on, world, with me!—rush on! There is but one End—hasten we to reach it! No halt by the way to gather the flowers of thought—the fruits of feeling—no pause for a lifting of the eyes to the wide firmament, where millions of spheres, more beautiful than this which men make wretched, sail on their courses like fair ships bound for God's golden harbours! No time to listen to the singing of the birds of hope, the ripple of the sweet waters of refreshment, the murmur of cool grasses waving in the fields of peace;—no time, no stop,—no lull for quiet breathing,—on!—for ever on!"

As he proceeds, his sneers and fierce gloatings resolve themselves into a passionate satirical denunciation of the vices of the age, and an appeal to God to wipe the planet clean of such a fallen race and people it with a new humanity. It closes with the vanishing of the fiend into the abyss of darkness and the rising of the sun.

This is a brilliantly imaginative piece of work with a seriousness of intention at the heart of it that will appeal to all thoughtful readers. The volume is beautifully produced, and Mr. Arthur Severn's strikingly effective colour illustrations are saturated with the spirit and imaginative glow of the text.

S. J.

* "The Devil's Motor: a Fantasy." By Marie Corelli. With 6 Illustrations in Colour by Arthur Severn, R.I. 6s. net. (Hodder & Stoughton.)

MR. HENRY JAMES' STORIES.*

Even the title, "The Finer Grain," has the character of acuteness and delicate perception which is one of the properties of Mr. Henry James' work. It describes with a sort of imaginative preciseness the impressions which are the subject of the five longish stories which compose this book; for their concern is with those subtle elements in encounters and situations which are interpretative and illuminating, with the spirit and implication of facts and

* "The Finer Grain." By Henry James. 6s. (Methuen.)

events rather than with their practical consequences and outward show. For instance, in the second of the stories here collected, "Mora Montravers," there is a curious marriage, followed by a rather more curious separation; but the events in themselves are not salient in the narrative; it is only their aspect which counts, when Sidney Traffles and his wife view them and are wrought upon, intrigued, and set wondering by the changing shapes which the affair assumes. Their wonder, their apprehension—these are the story, and the marriage and its sequence are merely pins that peg it down to the page.

In short, it is "impressions" which form the staple of these stories—impressions chiefly of situations rather than of people or things, and Mr. James employs them for his purpose as other writers use characters and events. For him, indeed, the ripe fruit of any transaction or encounter is never its mere result; it is the flavour and sensation of the moment, inexhaustible and welcome in the memory. In the tale, "The Velvet Glove," there is one John Berridge, an author of recent but wide fame, whose appetite for impressions is that of Mr. James himself. There are a dozen pages of delicate and infinitely detailed writing to set forth his meeting with a "young Lord" in Gloriani's studio; and this quite trivial intercourse has an almost breathless quality at last, a savour of adventure, not by any virtue of its own, but merely by "what his (Berridge's) intelligence poured into it." It is because Mr. James' intelligence pours so profusely into his inventions that those who fail to discover and adopt the author's viewpoint find his method unilluminating and his style obscure.

The first of these five stories is one of the most charming and perfect examples of Mr. James' work with which I am acquainted. Here the fine, full "situations" follow close upon one another, each distinct and complete in its effect, yet adding itself towards the single clear impression which the reader gains from the whole. Good composition, and that less deliberate and conscious thing, good art, alone achieve this result. There is no story which the reviewer can summarise, for even the most ample summary would necessarily omit matter vital to the effect which Mr. James has designed to produce, and the mere current of happenings is the slightest factor in it. For even the least adequate appreciation of its quality the whole must be read, and the reader will gain thereby the additional relish of apt and enlightening phrase and a certain vein of humour.

"Mora Montravers" is not without its element of pain, a comedy with a sting to it, but this is for the reader to realise; the author requires him also to pour something from his intelligence into the tale. In "A Round of Visits" there is the suicide of a discredited financier, but here again the actual event is inconsiderable. "Crapy Cornelia" is a subtle and dexterous piece of work, and perhaps because the dexterity which goes to the achievement obtrudes itself, it succeeds to a less degree than its companions, save, possibly, the last, "The Bench of Desolation." In this alone, one detects, here and there, a hint of perfunctoriness, as though Mr. James for once had extracted more from his contrivances than he had previously placed there.

The book, in its sum, is fine. Mr. James is one of those great and steadfast figures of our literature—Mr. Hardy is another and Mr. Joseph Conrad is a third—who have never stooped below the full stature of their powers and purposes. There is never the fear, in opening a new book from his pen, that one may find a lapse from the standard which he has set up and imposed upon his public. His work is great or less great according to the measure of his success in carrying out his intentions, but the intentions themselves are always set for good art and its due performance. Those who hesitate to read him, daunted by the difficulties which met them at the brim of "The Golden Bowl," will do well to make his acquaintance in these stories. They are written lucidly and with simplicity, and each sentence in each one of them is a stimulant to the understanding.

PERCEVAL GIBBON.

EDGAR ALLAN POE.*

Poe has now been dead sixty years, and the controversy which meanwhile has been raging about his claims as a writer appears to be as far from settlement as ever. There is nothing surprising in this, for it is a controversy which ultimately turns upon fundamental questions of literature and its meaning. Critics who adhere to the purely æsthetic point of view, and think of the art of literature as an end in itself, naturally regard Poe as almost the only poet yet produced by America who is really worthy of the name, and the theory upon which he worked—that poetry has "no concern with duty or with truth"—and his emphatic repudiation of the didacticism of the New England school, are loudly applauded by them. To those on the other hand, who hold that one essential element of greatness in all great literature is its moral and spiritual power, Poe can be little more than a supremely clever craftsman, and while his skill in manipulating his material is not denied, what impresses them most is the comparative worthlessness of that material, his narrow range, his want of wholesome human feeling, and the morbid tone of his writings. As is usual in cases involving such radical opposition, the dispute has been accompanied by a good deal of loose talk, and extravagant things have been said on one and the other side. But meanwhile, the striking fact remains that more perhaps than any other American writer, Poe has kept a prominent place in the attention of European critics, English and continental; and such a fresh study of him as that contained in Mr. Arthur Ransome's volume is therefore welcome.

The tone of Mr. Ransome's criticism deserves high praise. His book is not a polemic, nor is it even an *eirenicon*. It is written from the standpoint of a detached and impartial student whose purpose is "to discover what it is in Poe that stimulates such violence of praise and blame, alike insecurely founded." It contains indeed the record of an effort on the part of the author to satisfy himself. An admirer of Poe's work, he had come to realise the difficulty of accounting for, and justifying, his admiration, which, as he most felicitously expresses it, seemed always to be "for something round the corner or over the hill." In this volume he gives us the result of his chase after this elusive something. He finally discovered, if I understand him rightly, that the essential greatness of Poe must be sought in what lies behind his achievement, and is only dimly shadowed forth by it, rather than in the actual achievement itself. "It became clear," he writes (and I quote his words because the point made is not so manifest to me as it is to him), "that Poe's brain was more stimulating than his art, and that the tales and poems by which he is known were but the by-products of an unconcluded search. Throughout Poe's life he sought a philosophy of beauty that should also be a philosophy of life. He did not find it, and the unconcluded nature of his search is itself sufficient to explain his present vitality." Mr. Ransome admits that Poe's circumstances and training were extremely unfavourable to the development of the philosopher and æsthetic theorist; he notes towards the end of his study that his equipment in the way of scholarship was of the poorest and that the learning he so loved to parade, and which, as Briggs once wrote to Lowell, was "very much like that of the famous Mr. Jenkinson

* "Edgar Allan Poe: A Critical Study." By Arthur Ransome. 7s. 6d. net. (Martin Secker.)

in 'The Vicar of Wakefield,'" was largely second-hand in character and had been very imperfectly assimilated by him. But he believes that while the many disadvantages under which he laboured "made his building impossible, his efforts towards a system, embedded as they are in all kinds of other work," must be held to constitute Poe's real contribution to literature and life.

Starting with this thesis, Mr. Ransome proceeds "to trace Poe's thought by discussing in the most convenient order his various activities or groups of ideas." He opens with a biographical chapter in which he gives an excellent summary of the chief facts of Poe's life, though he does not appear to have quite made up his mind whether he ought or ought not to use these facts in the elucidation of his author's work. He then passes on to consider Poe's criticism, his "self-conscious technique" (and in his artistic self-consciousness he finds the key to his writings), his tales, his poetry, his analytical power, and his metaphysics; and he closes with a postscript on the French view of Poe. Speaking of these chapters in their interconnection, and as parts of a systematic inquiry, I can only regret that Mr. Ransome has not bound his scattered threads together a little more firmly. His closing pages leave us rather unsatisfied; we carry away the impression that the promise of the introduction has not been altogether redeemed, and that Poe's unconcluded philosophy of beauty and life has not been brought out so clearly in its general outlines as we could wish. We are told, however, that the "ideas sown" by Poe in the "various activities" of his mind "carry us further than Poe carried them"; that "the temperamental character of Poe's writings is less important than their 'fundamental brainwork'"; that "the Poe who thrills us is less exciting than the Poe who thinks"; and that "even the tales and poems are of more than their face-value on that account.' But again the unfinished character of Poe's philosophy is emphasised: "His temperament often found expression, his brain was seldom able to reach its goal. He left us weird and shapely works of art, but, in the realm of thought, how much more often a blaze on a tree-trunk showing that he had passed than a clear path showing that he had passed with ease and been able to make a road." None the less, Mr. Ransome contends, "these blazed tree-trunks are the achievements that should keep his memory alive." Many readers will, I believe, feel that the elusive thing which Mr. Ransome went out to pursue remains somewhat elusive still. But, we are told, while Poe made a few beautiful things, unlike most makers of beautiful things he tried to teach "the way not to their making only, but to their understanding." Poe, it appears, is to be held in special esteem because in the field of æsthetic theory he pointed forward to Pater in England and to Baudelaire in France. His influence in France is dealt with in the postscript. This is most valuable historically; but undue importance seems to be attached in it to the work of such men as Baudelaire and Mallarmé, who surely do not represent the main trend of literary evolution.

I should add that my slight strictures on the chapters which compose this book have reference to them only as essays towards the establishment of a rather paradoxical thesis. As separate studies they are in every way admirable. They are throughout marked by independence of judgment, keen insight, breadth, and suggestiveness. No one can read them without profit, and the pleasure of reading them is enhanced by their delightfully fresh and felicitous style.

WILLIAM HENRY HUDSON.

"You'll open a road from the East unto the West and back again."

From "Rewards and Fairies," by Rudyard Kipling. (Macmillan.)

MR. KIPLING, MAGICIAN.*

There are few literary events which excite the same feeling of vivid anticipation as a new book by Mr. Kipling. Lovers of "Puck of Pook's Hill" will rejoice to meet again those delectable and singularly lucky children, Dan and Una. It is true that they are older by a year and already verging on the conventional, since Una and Dan now wear shoes, with "cold iron" in them, to be discarded, however, as often as maybe, but Puck is immortally young and wise withal.

We meet our old friend Hal o' the Draft, who learned his craft on Magdalen Tower, worked under Torrigiano on Henry the Seventh's Chapel, and was knighted by the King as Sir Harry Dawe for a reason with which children at least will find no fault. Sir Harry found the Guilds of his time as great an impediment to artistic endeavour as Mr. Springett finds the Trade Unions of to-day. Hobden the hedger is as hearty and as incorrigible a poacher as ever. With these old friends we meet others that are new.

In Willow Straw, the little wood which had been given to Dan and Una as their very own, a notice was hung up on the biggest willow, "Grown-ups not allowed in the Kingdom unless brought." Notwithstanding this fearsome warning it was in Willow Straw that Puck presented to the children Queen Elizabeth, the Belphœbe, the Gloriana of the poets and courtiers, so that she may tell them how

* "Rewards and Fairies." By Rudyard Kipling. 6s. (Macmillan.)

she danced Philip of Spain out of a brand new kingdom, after the banquet at Brickwall, and burst out of her shoe stamping for louder music in the gallery, and how she sent two gallant lads for love and loyalty to die for her upon the Spanish main.

The end is told in a fine, spirited poem called "The Looking-Glass," when the Queen "was middling old." The spirits of Queen Mary and Leicester haunt her, compelling her to face the tell-tale glass,

"Singing, 'Backwards and forwards and sideways may you pass,
But I will stand behind you till you face the looking-glass.'"

But, withal, she remembers that she is Harry's daughter and England's Queen.

"The Queen was in her chamber; her sins were on her head;
She looked the spirits up and down and statelily she said:
'Backwards and forwards and sideways though I've been,
Yet I am Harry's daughter, and I am England's Queen!'

"And she faced the looking-glass (and whatever else there was),
And she saw her day was over, and she saw her beauty pass
In the cruel looking-glass that can always hurt a lass
More hard than any ghost there is or any man there was!"

The magic of Puck so arranged things that when the spell was broken, the children forgot the visions which they had seen in dreamland. So they were easily transported from one place and period to others without confusion of time or place.

In "Marklake Witches" Miss Philadelphia Bucksteed, the daughter of a Sussex landowner of a hundred years ago, shows how local witchcraft and recent French medical science were in agreement as to the deep-breathing treatment of consumption. "You know the names of the Twelve Apostles, dearie?" says Jerry Gann the Witch-master to her. "You say their names, one by one, before your open window, rain or storm, wet or shine, five times a day fasting. But mind you, 'twixt every name you draw in your breath through your nose right down to your pretty liddle toes, as long and as deep as you can, and let it out slow through your pretty liddle mouth. There's virtue for your cough in those names spoke that way." Towards the end the Duke of Wellington makes a shadowy and, one cannot help but think, unnecessary appearance.

The children are next transported to the seaside, and there on the chalk downs of Sussex they meet with an ancient flint-cutter who tells them a beautiful story of the way in which he won the magic knife from the Children of the Night so that his people might have mastery over the wolves which preyed upon them and upon their flocks. And his people worshipped him as a god when the wolves fled from the magic knives, so much more potent than the arrow heads of flint, and the maiden who had been wont to watch for his coming by the Dew pools, and for whose sake he had really sacrificed his eye so as to win the magic knife, besought him to bless the children of her and another man. And his heart grew little and cold, the wind shouted in his ears, and he fell into darkness full of hammer noises.

We get vivid pictures of Washington dealing with the Indian braves, of the great Napoleon in his hot-blooded youth, of Talleyrand in exile, and the author revives the old legend which, in defiance of history, represents Harold to have escaped from the fatal field of Senlac to live on into the reign of Henry I., a tragic figure, childish and witless through great age, journeying without rest to all the shrines of England.

At times Mr. Kipling's grip seems a little less sure than of old, his point of view less defined, and one is conscious of a feeling of overstrain. His meaning is not infrequently obscure and with difficulty we disentangle ourselves from the meshes which he has woven for us. His onomatopœic spellings are often wanton and produce a feeling of irritation.

But throughout the book breathes the spirit of the woods and meadows in the beautiful country where Mr. Kipling has made his home, and even the commonest materials, the most ordinary tools of the craftsman, acquire a new and poetic significance under the magic of his touch. The keynote of the volume is service—service constant and strenuous whereby man shall become the earth's master.

"If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my Son!"

H. A. HINKSON.

TEMPERAMENTAL PHILOSOPHY.*

Mr. Benson's philosophy is temperamental and eliminative. It is caviare to the general, just as Wordsworth's was. To him, as to the Lakeside seer, "the world is too much with us." Like Maurice Hewlett's Jack Senhouse, he teaches that the less you have the more you are. To use his own words, the worst kind of mischief is to fill life with useless occupations. Possessing something of the art that one associates with Mérimée, with the introspective habit characteristic of Montaigne, he is yet no sceptic. Repeatedly he declares his faith in a Divine Purpose, in human progress. He is no St. Bernard, bending a thought-burdened forehead over the neck of a mule, blind to the beauty of Nature around him. Nature to him indeed is the outward and visible expression of an inward and spiritual loveliness that enthralls, whilst it baffles his comprehension. Where his faith fails is in regard to the younger and rising generation—the self-confident, "brilliant" young men of whom he gives us a somewhat contemptuous sketch; and the "Christian teachers" who "pursue wealth and preferment, indulge ambition, seek the society of the respectable, practise pharisaical virtues." Should we, he asks, work harder than we need for luxuries that we do not want? Why do we attack the faults of the weak and neglect those of the strong? Why do our schools fortify the strong, and tacitly accept the view that the weak must turn out moral and mental failures?

This contemplative philosophy is expressed with the art of the born essayist. It recognises life's many facets: the grotesque, the bizarre, the beautiful, the simple, the complex. But it is largely concerned with self-expression, and, therefore, to a certain extent, egoistic; and necessarily, perhaps, lacking in humour. "A man or a woman," writes Mr. Benson, "may be quite able to perceive the nobility, the solemn splendour of a perfect love, and yet be incapable of either feeling or inspiring it." As with love, so, possibly, with humour; though the implied limitation of love within the confines of physical and social conditions seems at first sight at variance with the author's denial of the all-formulating power of surroundings upon the human mind and character. From the philosophical standpoint there is this very direct and helpful teaching in "The Silent Isle": that experiences of a tragic quality, however depressing they may be, have a vaguely sustaining power about them. All who have, with Mr. Benson, reached middle life, will agree with him here. He confesses that he had the opportunity of shaping his career within certain limits. He admits failure and hints at an experience which may explain much. Yet he does not hesitate to affirm that what ought to be possible to every one is to arrive at a sort of harmony of life, to have definite regions in which to desire to advance. In which connection, bearing in mind his indictment of our scholastic methods, it is a little curious to observe his apparent lack of sympathy with "those drifting people whose only rooted tendency is to do whatever is suggested to them."

* "The Silent Isle." By Arthur Christopher Benson. 7s. 6d. net. (Smith, Elder.)

Certainly, the bookman, *quâ* bookman, will not be ungrateful for "The Silent Isle." He will treasure it, with its fellows, as sincerely conceived and as sincerely written; as an intimate confession of the author's mind at the moment in which it was written—if not after, for Mr. Benson emphasises the inevitable changing of the point of view, within even such narrow limits as those that bound the period of writing and that of publication. But the book has a greater claim than this. It is concerned, more or less directly, with the art of authorship as well as with that of right living. It takes cognisance of the friendship that is made by books; of the sacrifices that must be made, and made willingly, by those who make writing the business of their lives. Peculiarly stimulating is the vision of the future of prose, suggested by the example, premature and self-mutilated, of Walt Whitman. "What I am daily hoping to see," writes our essayist, "is the rise of a man of genius, with a rich poetical vocabulary, and a deep instinct for poetical material, who will throw aside resolutely all the canons of verse, and construct prose lyrics with a perfect mastery of cadence and melody." The references to Shelley, Byron, Keats, Leigh Hunt, and J. H. Shorthouse; the homage paid to the spirit of place in the chapters on Wells and Peterborough; and the note of self-defence apropos to "The Upton Letters," must also be mentioned. Whilst "The Silent Isle" will be, probably, the most widely read of all Mr. Benson's books, it is one that, probably, will arouse the keenest criticism. Some will never understand it. It is just a matter of temperament.

W. F. A.

A QUAKER POST-BAG.*

A post-bag which contains several letters from the noted Quaker, William Penn, would attract lovers of literary history in any case. But—and it is, perhaps, this volume's greatest triumph to declare the fact—the letters in it which bear Penn's signature are among the least interesting of the collection.

We do not know too much about Quakers. Indeed there are scores of men and women at this present day who think of Quakerism as a past creed, picturesque but dead; and of a Quaker as a dainty lady clad in dove-coloured silk; or a sturdy gentleman in brown cloth, with a broad-brimmed hat which he never takes off. To those men and women, as, also, to the present-day Quakers themselves, the "post-bag" which Mrs. Locker Lampson reveals in these pages will prove an instruction and an amusement.

Most of the letters in the bag are addressed to Sir John Rodes, of Barlbrough Hall, Derbyshire; some few others are from Quakers to Quakers of the period, and fit well into the collection. Sir John himself was a Quaker. He was, as Mr. Birrell quotes in his Preface, "convinced when young and held his integrity through many temptations." In the letters which follow we gain an attractive but faint picture of this refined, retiring, fastidious, courteous and high-minded baronet. He was the friend of Penn, who wrote to him lovingly, and gave him advice on matters concerning his faith, the employment of his time, and his general reserve. We like to see, incidentally, that the founder of Pennsylvania, and author of "The Fruits of Solitude," was not above mentioning his toothache, in a postscript; or of giving practical instruction to another preacher on the best treatment for jaundice. "If thou canst drink Garlick boyled in milk, or an handfull of Ivory shaveings—boyled in clear whit wine posset, drink it, and, then drink the posset drink (a pint)." Penn was at times concerned about the inactivity of Sir John, his friend. "The Lord that found thee out and called thee, intended thee other work than to spend thy Youth, the cream of thy time, in a retired unconcerned silence." But other of his Quaker friends seemed to be more concerned about Sir John's state of bachelorhood. "A frd or two of thine have thought of a person to be thy wife," writes John Tomkins, "if thou shall think so. She is young and hath a great deal of mony, and it's beleeved her Parents would be easy to consent. . . . I mention it because am desierous to see thee well maryed, that thou might enjoy the comforts of that relation wch by the blessing of God, is certainly the happyest on Earth." And again, "A ffriend lately recommended to me a daughter of Isaac Heming as a person suitable for thee if thou shall think so also." John Tomkins really worried himself over the matter; and returned to it again and again in his letters. We ourselves like Henry Gouldney as well as any of Sir John's correspondents. He seems to us to be one of those persons of whom, perhaps, Lamb's friend, George Dyer, is among the chief, men who without being greatly famous are the most lovable as they are the most engaging of friends; lending colour and life to volumes which are nominally concerned with persons more celebrated than themselves. We want to know more about Henry Gouldney, although his letters tell us much. "Excuse my immethodical scribble," says one of his postscripts, "'twas ruff as it ran"—and we thank Mrs. Locker Lampson for introducing us to a man who could write two hundred years ago, not only of his faith, and the vicissitudes of life, but of his friend's "wigg"—"Coulers in the fancy are variable"—and of his own figure and need of a horse—"I grow to fatt; and stirring being good to preserve my health, the worthey, honest Doctor was always pressing me to rideing. . . . Trot and Walke is all I want of a horse; the trot *easy*, As to price, I leave it from six to twelve pounds"—who wrote a bad hand; sent barrels of oysters, carriage paid; and could chuckle quite humanly over John Tomkins himself and his conjugal felicity, "Our ffrd. J. Tompkins is so ingaged wth. his spouse that his evenings are spent in amours, modestly but fondly psueing it."

Whether we turn to Penn's advice on the choice of books, or Gouldney's stream of kindly gossip, or Tomkins's domestic sorrows, or Martha Rodes' instructions for the buying of a grave-coloured silk coat, because Camlit was too thick for the hot weather—the volume is a kindly, homely picture of Quaker life two hundred years ago and a reminder of that simple creed. From Sir John himself we get no word, but we close the book with a full appreciation of the friends who loved him and cared for him, body and soul.

L. QUILLER COUCH.

* "A Quaker Post-Bag." Edited by Mrs. G. Locker Lampson. With Preface by Augustine Birrell. 8s. 6d. net. (Longmans.)

E. V. LUCAS AS A LITERARY CRICKETER.*

There was something so irresistibly droll in the comical side-cock of a puppy's head, as I saw him sitting up—solemn as a judge, or as a drunkard who hopes to convey the impression that he is sober—in a doorway, this morning, that I was minded to laugh softly to myself, and to be glad that I was alive.

Too foolish for recountal as the incident may be, some at least of my readers will not misunderstand me when I say that the reading of Mr. Lucas's new novel continued in me the same happy and contented frame of mind. Briefly, his book made me glad to be alive, and more genuinely grateful to him than I have been to a novelist for a very long time.

That same morning I had seen, in my newspaper, a weighty and learned criticism, in which the writer wrung metaphorical hands over the fact that "Mr. Ingleside"

* "Mr. Ingleside." By E. V. Lucas. 6s. (Methuen.)

is not a work of "fictive art." So far from agreeing, I am of opinion that infinitely more art went to the making of "Mr. Ingleside" than goes to the construction of a score of novels of the day.

That which is seemingly artless is often better art than that which is merely artificial. Your machine-made novels, with their "faked," forced, and artificial openings, crises, and climaxes, are, nine-tenths of them, infinitely inferior, either as art or as life, to such a work as "Mr. Ingleside." The characters of your conventional novelist often remind one of the mechanical toy figures we buy from the street hawker. The novelist takes his mechanical figure from the box where it is lying inert, winds it up and sets it going to walk, to caper, or to waltz, until such time as the machinery has run down, and it can be placed back in the box. Then he makes a bow of the kind which invites applause, and says: "Ladies and Gentlemen, this is Art. Here you have the life-story of a human being, rounded and complete." Mr. Lucas makes no such pretence. He says in effect: "I am not an angel of Life and Death who proposes, while you wait, and in the time which it takes to re-sole a pair of boots, to show you the whole cycle of human existence, as astronomers show stars through a telescope. But if you are really interested in life as seen, not from a star, and in the company of an angel, but from its human and its humorous side, I will do my best to entertain you, and to introduce you to company which I hold to be pleasant."

If you take Mr. Lucas at his word, you will find that there is no better judge of good company than he, and when at last you reluctantly bid him good-bye, you will have seen more of life, seen it in truer perspective, and have made the acquaintance of more real women and men, than if you had read a score of novels patterned on the familiar lines. If, as Emerson says, a foolish consistency is the bugbear of little minds, an equally foolish conventionality appears to be the bugbear of little novelists. Why certain critics demand that the novels of any particular period should be constructed, like rifles, on one plan, I fail to see. On the contrary, the novelist who, like Mr. Lucas, has the courage and the originality to improve upon the old pattern, and to strike out a line of his own, is a benefactor to the reading public and to his art. All that we ask is that he have a story to tell, and that it be interesting. Mr. Lucas has a good story to tell, and a story which is not only interesting but fascinating. Were I writing as a cricketer, instead of as a critic, I should say that he has sent down a "maiden over," by which I mean that his book is as innocent of villainy, incident, murder, and intrigue as a "maiden" is innocent of runs. Yet just as by the excellence of his cricket, a bowler can send down an over which, if only for the reason that every ball is "dead on," is infinitely better worth watching than some flukey, flashy performance that *may* get an occasional wicket, but is more likely to prove a high factor in the piling up of runs, so Mr. Lucas by the sheer excellence of his cricket keeps every watchful sportsman tense and eager, and every skilled eye fixed upon the ball.

Deliberately to discard all adventitious aid in the shape of incident, sensation, and sentimentality; deliberately to elect to write of the everyday life of everyday people, depending for success entirely upon oneself, requires courage on the part of a craftsman. Yet that is what Mr. Lucas has attempted, and in his courageous and sportsmanlike attempt he has entirely succeeded.

To return to our cricket metaphor. "Every run is scored off Mr. Lucas's own bat." With the material at his disposal, not one novelist in fifty would have made anything but a dull tale. That there is not one dull page, not one dull line, in the whole of "Mr. Ingleside," is sufficient witness to the author's wit, humour, humanity, observation, and art.

I have compared Mr. Lucas to a bowler sending down a "maiden over." As a batsman he is hitting, and hitting brilliantly all the time. It was my intention when I began this review to keep, for the purpose of quotation, a "score-sheet" in which to set down a record of these "hits," but, before I was half through, I was well on the way to compile another "Wisdom While you Wait" and so gave up the task in despair. It is a wonderful innings, this of Mr. Lucas. He has carried out his bat for another century, and never given so much as one chance to the men in the field—his critics—all the time.

COULSON KERNAHAN.

CAGLIOSTRO.*

The charlatan, though his fashion may vary from age to age, will reappear until the extinction of human credulity. Cagliostro did not greatly differ from other adventurers who have claimed the power of healing the sick or of transmuting lead into gold or of making diamonds. But he had the ill-luck to be involved in the portentous scandal of the "Queen's necklace"—the necklace the Queen never had and which she refused to have. This brought to Cagliostro an attention which would not otherwise have been bestowed upon him and made him the hero of Goethe's drama and Dumas's romance. For whilst he was basking in the patronage of the Cardinal de Rohan that marvellous prelate was being fooled to the top of his bent by pretended messages, letters, and even a pretended interview with the Queen of France, all manufactured by Madame Lamotte. That de Rohan, a member of the proudest family of France and a Prince of the Church—though an unworthy one—should have been deceived by such clumsy forgeries and devices is wonderful, and when the sordid swindle came to light the scandal was so exploited by the enemies of the monarchy that the trial of the Cardinal, of the Comtesse de Lamotte, and of Cagliostro became, as has been said, the Prologue of the Revolution.

Mr. Trowbridge claims, but surely without any just reason, to be the first who has treated the subject "honestly." Yet few who have waded through the welter of books and pamphlets about Cagliostro in English, French, German, Italian, Dutch, and Latin will think Carlyle's estimate dishonest or differ greatly from the judgment there recorded. The new contention which Mr. Trowbridge brings into the discussion is a strong doubt as to the identity of Giuseppe Balsamo and Alexandre, Comte de Cagliostro. Although he does not absolutely assert their separate identities, the idea that they were not one and the same person runs through and colours the whole work. He has

Count Cagliostro.
From "Cagliostro," by W. R. H. Trowbridge. (Chapman & Hall.)

* "Cagliostro: The Splendour and Misery of a Master of Magic." By W. R. H. Trowbridge. With numerous Illustrations. 16s. net. (Chapman & Hall.)

against him the consensus of all the authorities. Giuseppe Balsamo's relatives at Palermo, the French police, an English law-court, the Italian biographer who is supposed to have written under the inspiration of the Roman Inquisition, all believed in his identity with Cagliostro. No doubt Theveneau de Morande, who in his newspaper mercilessly pursued Cagliostro, was a blackguard, but in the drama of the Queen's necklace the actors seem all to have been either knavish or foolish. Even Marie Antoinette's righteous indignation was so unwisely directed as to increase her own unpopularity and to shake the very throne.

There are some misprints, of which one may be named. Mr. Trowbridge rightly says, "dates are important factors in the evidence," and in the same sentence there is a date into which the printer's devil has inserted an error of nearly a century (p. 11). The bibliography is incomplete, and does not comply with the best rules of art.

Mr. Trowbridge has bestowed industry upon his task, and the illustrations he has selected are excellent. But he has not succeeded in modifying the unfavourable portrait of Cagliostro drawn by Carlyle and other historical artists.

WILLIAM E. A. AXON.

RECENT POETRY.*

Think clearly, express clearly, arrange well; these were Walter Headlam's golden rules for writing. Golden rules are usually a saddening deposit found shining in the refuse of experience; and every man must look for his own. Even the Ten Commandments are a warning rather than an aid. None the less, this life of a very rare scholar, and of a true, if somewhat restricted poet, besides giving the reader a very clear and delightful realisation of its subject, is full of really serviceable counsel and criticism. "Headlam's idea was to invade every province of knowledge." It was Napoleonic: but only by so doing did it seem possible to him to become master of any particular one. He had the scholar's piercing diligence and unshirking patience. He could wait long for truth, and when at length truth came she was sure of an unwearied and vivid welcome. An ineradicable tendency to become separated from one's luggage, a theory of domestic coloration, a self-appalling intimacy with the gropings of obscure diseases, a horror of humbug, and a zest for riding, running water, and the Pianola, need none of them be actual hindrances to becoming a Bentley or a Porson. But great learning is not always endeared to the multitude by such humanity. All these things, besides Greek, were Headlam's holds on youthful life, and he died still young, still ardent, at forty-two.

An opinion is expressed in this book that had Headlam devoted more of his life to poetry and less to Greek scholarship, he would have written better even than he did. It is a debatable question. His was a natural as well as a practised love for reticence and restraint. Every line of his poems has been under the file of mind and eye and ear. They have many a rare turn of phrase, a quiet beauty, a quiet intensity of feeling, and occasionally a cadence that is the more charming for being rather seldom present in English verse. But rarer yet is that last fine fragrance, touch, music, passion, whose presence alone can lift the most exquisite verse into poetry. Shelley and Campion echo in Headlam's poens. And now and then, simply because both Headlam and she arrived at a finished art, though by different paths, we recall in reading them Christina Rossetti. But these are never more than echoes. It is their lucidity, their "brain-work," and their restraint that are the chief delight of his poems. And to turn from reading them to Oscar Wilde's early poem, "The Sphinx," is obviously to turn from art to artifice.

Wilde's poem tells of an erotic series of might-have-beens in the history of the Sphinx. And one needs to be adolescent really to enjoy such things. Her amours will move the middle-aged little more than the loves of the triangles.

"Lift up your large black satin eyes which are like cushions where one sinks!
Fawn at my feet, fantastic Sphinx! and sing me all your memories! . . .

"Who were your lovers? who were they who wrestled for you, in the dust?
Which was the vessel of your Lust? What Leman had you every day? . . ."

Sphinx and monsters alike were once the offspring of man's wonder and imagination. Here they are the rather languid sport of an ingenious, skilful, and conscious fancy. Wilde's heart, his whole mind, could not possibly have been in such verses. The marvel is that he could have had the patience and have spared the pains to "polish and improve" the poem, as Mr. Ross tells us he had, when he was of the comparatively mature age of thirty-four. The imaginary bear under the little boy's bed is a monster that could devour this adult menagerie of horrors at one mouthful!

Mr. Aleister Crowley's "Ambergris" and Matthew Johnson's poems have little of Headlam's punctilious restraint and nothing like Wilde's craft and dexterity. Mr. Crowley is in a sense *hors concours*. This is his twenty-ninth published volume; none the less it is only, as he describes it in his ultra-modern preface, "an unrepresentative selection"—a remark that cannot be else than intended to silence his critics. Matthew Johnson, says Mr. Robert Elliot in an interesting Introductory Note, "was quite prepared to admit his sentimentalism." Sentimentalism, however, is the last charge one would think of bringing against the author of "A Poet of Words." His work can be extravagant, inarticulate, and careless, but there is life and vigour and reality in it, and a personality sincerely expressed in spite of what appear to be wilful eccentricities.

Mr. W. W. Gibson's little volumes, entitled "Daily Bread," contain a series of "dramatic poems," most of which present a tragic crisis, rather than a dramatic climax, in the lives of men and women whose existence at first sight seems to be little else than an enslaved struggle to live. But in the eyes of the imagination as well as in the eyes of charity all men alike are the sport and adversaries of fate. Pierce deep enough into any life, and beneath the cerements of circumstance lies concealed a humanity old as Nineveh, new as daybreak, which only sympathy, true humour, and insight can understand and portray. In this sense we are all poor sailors in an old ship tossed on an unknown sea, and whether turtle or weevils be our lot, the mystery of the deep, the fear of shipwreck, the reiterated irony of "Land ho!" haunt every heart. The poet must indifferently search out the whole truth if poetry is his aim. Mr. Gibson, feeling deeply, has allowed feeling to load the dice. His portrayal of the poor is, we think, heroic, a little too much in the literary sense. In very few of these poems is the calamity or tragedy other than what may happen to all mortals alike—sickness and death, slander, brooding care and failure, loss of lover, child and husband, hated toil. But ennui, sourness and blindness, too, are evils. Stone-breaker, fisherman, pitman, slum-dweller—all those with whom Mr. Gibson sympathises so deeply and keenly are not so reiteratedly the rather monotonously long-suffering, too-patient, overwhelmed, tragic figures these poems have

* "Walter Headlam, Life and Poems." By Cecil Headlam. 7s. 6d. net. (Duckworth.)—"The Sphinx." By Oscar Wilde. 2s. 6d. net. (Lane.)—"Ambergris." By Aleister Crowley. 3s. 6d. net. (Elkin Mathews.)—"Matthew Johnson, Poet, 1888–1898." With Introduction and Notes by Robert Elliot. 2s. 6d. net. (Maunsel.)—"Daily Bread," Books I., II. and III.; "Akra, the Slave." By Wilfrid Wilson Gibson. 1s. net each. (Elkin Mathews.)

the effect of suggesting that they are. No life has only a seamy side. Nor is there any conceivable adversity out of which man cannot lift an undaunted head. The effect of these poems is sometimes that elaborately unreal thing, the effect of "realism." They are too monotonous, unrelieved, passive. Their language is rather wan and marrowless, the rhythm too insistently a dying fall. All this becomes more conspicuous when compared with the life-giving, imaginative touch of "The House of Candles," the beauty and freshness and light of "Akra the Slave." Here, in this last poem, is a slave who, having outlived the loss of home, kinsmen, freedom, and peace, now sits musing just this side of death; and to death he goes, undismayed and jubilant, obsessed with the ecstasy of the vision of perfect beauty.

"With waking eyes that yet seemed dream-enchanted
I looked upon the Queen,
Where, in a secret close,
Set thickly round with screens of yew and ilex,
She stood upon the dark, broad brim
Of a wide granite basin, gazing down,
With dreaming eyes, into the glooming cool,
Unraimented, save of the flickering gleam
Reflected from the lucent waters,
That flowed before her silently:
And slowly, from her feet,
The cold light rippled up her body, till,
Entangled in the meshes of her hair,
It flooded the calm rapture of her face. . . .
I die. . . .
And yet, maybe, when earth lies heavily
Upon the time-o'ertoppled towers,
And tumbled walls, and broken gates of brass;
And the winds whisper one another:
'Where, oh! where is Babylon?'
In the dim underworld of dreaming shades,
My soul shall seek out beauty
And look, once more,
Upon the unveiled vision. . . .
And not die."

Why, we ask ourselves, this rapture in ancient, this moveless gloom in modern Babylon? Time weaves a beauty and mystery over the past that is not so easily distinguishable in the present. Mr. Gibson has seen and felt and expressed the wanton miseries of our own day. His dramatic poems are a direct presentation, and an indirect criticism of life. But poetry is a capricious mistress, and apparently no discerner of motives.

WALTER DE LA MARE.

LORDS OF MISRULE.*

Lords—and Ladies, too—of Misrule are the subject of Mr. Francis Bickley's book, and its author has spared no pains over the matter. All that can be told concerning these somewhat disreputable people has been investigated with considerable industry by Mr. Bickley and is set out in these pages in an interesting and straightforward manner. The current popular demand for the memoirs of French courtesans is only half met in this record of "Kings' Favourites," for while Charles VII.'s Agnes Sorel, Henri II.'s Diane de Poitiers, and Henry of Navarre's Gabrielle D'Estrées have their stories re-told, our own Edward III.'s Alice Perrers and Edward IV.'s Jane Shore are also included. On the male side we have, in addition, a spirited account of the life and death of Alvaro de Luna, of Castile, a good sketch of Leicester's relations with Elizabeth, a short biography of Piers Gaveston, and a substantial picture of the "minions" of Henri III. of France. Mr. Bickley does not moralise over the vices of these royal favourites and their patrons, neither does he attempt any white-washing. The latter, indeed, is an impossible task without violation to history, and the moralist is confronted with grave difficulties. If Gaveston and De Luna, whose military abilities are justly appreciated by the author, end their days at the hands of the executioner, Leicester died in his bed. If Jane Shore died in poverty at eighty, Alice Perrers survived the attacks of her enemies and made an edifying conclusion to her rapacious career. Agnes Sorel and Gabrielle D'Estrees died of childbirth, and Diane de Poitiers, outliving Henri II. by some seven years, spent those years in quiet reading and meditation, and died at sixty-seven. As for the French "minions," though they mostly came to violent deaths, they slew their men before they fell in their turn. One characteristic is common to all these persons—an unbridled extravagance, an extravagance which often amounted, notably in the person of Piers Gaveston, to sheer megalomania. In a good many cases the extravagance provoked no ill-will, and often enough gave the royal favourite a popularity with the mob of lesser parasites. Robert, Earl of Leicester, was, as Mr. Bickley justly remarks, "a born lover of pleasure and luxury," and "any entertainment which he provided was sure to be on a lavish and unstinted scale." But his lavish entertainments earned neither censure from Elizabeth nor enmity from the country. Gaveston, two hundred and fifty years earlier, showed a courage and capacity for rule that Leicester never possessed, and in spite of his monstrous greed and arrogance, might have lived to a ripe old age, but for his egotism. The effusive insolence of Edward II.'s favourite was his undoing. The open contempt for the Earls of Warwick, Pembroke, Hereford, and Lancaster was intolerable. That this son of a knight of Gascony should be ennobled with the Earldom of Cornwall and given the king's niece for a bride was bad enough. But for the royal favourite to think his close companionship with the king gave him licence to insult and ridicule England's barons with impunity was to mistake the temper and power of our nobles in the fourteenth century, and the mistake cost Piers Gaveston his life. Banished to Ireland, Gaveston not only ruled well, he won a real liking from the people. In England he must needs nickname Earl Thomas of Lancaster "the mummer," call Pembroke "Joseph the Jew," and Warwick "the black dog of Arden." And so Warwick and Lancaster had Gaveston beheaded, on Blacklow Hill, between Kenilworth and Oxford, when fortune delivered the favourite into their hands. All that Edward II. could do was to give his old companion a handsome funeral, and lament his end. To the country, generally, the execution was in every way acceptable. Alice Perrers escaped a violent death by keeping out of high politics, but was involved in law suits all her latter years, and her interference with the course of justice provoked the statute forbidding women to practise in the law courts.

Two things stand out clear in the sordid annals of royal favouritism. It is always the labouring people who are pared to the quick to provide wealth and lands for the king's friends. And (in England, at least) kings and queens are ill-advised in the choice of their favourites, to the hurt of the nation. When an honest and brave man, like Sir Thomas More, incurs the royal friendship, he pays the penalty on the scaffold, loving conscience and country better than the king—an unpardonable affront, in the past at all events, to majesty.

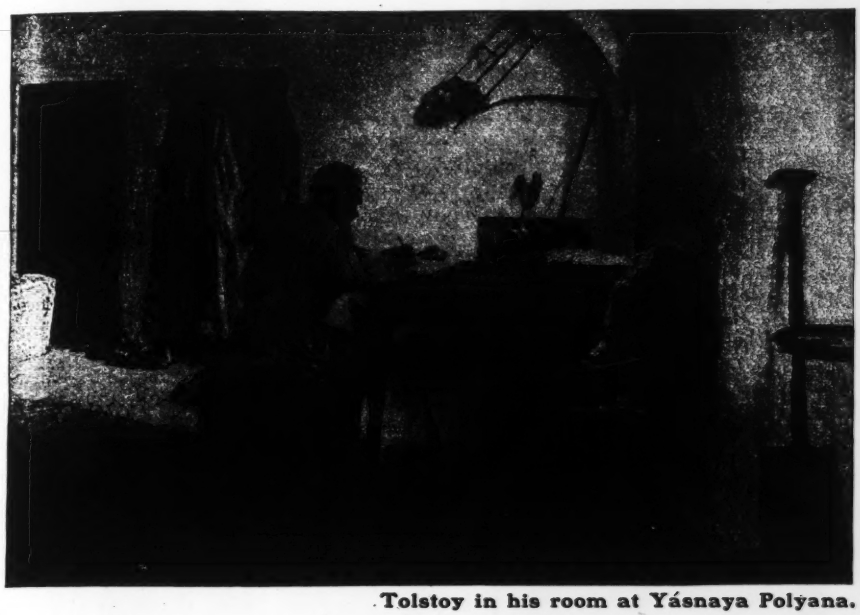
JOSEPH CLAYTON.

* "Kings' Favourites." By Francis Bickley. 10s. 6d. net. (Methuen.)

TOLSTOYANA.*

It happens that I read several reviews of Mr. Aylmer Maude's volume before I came to the book itself; and I noted, in nearly all, some plaint about its vast proportions. That it is long must be admitted. It contains nearly seven hundred pages, and it continues a story left half-

* "The Life of Tolstoy: Later Years." By Aylmer Maude. 10s. 6d. net. (Constable & Co.)



Tolstoy in his room at Yásnaya Polyana.
After a painting by Répin, 1890.
From "The Life of Tolstoy," by Aylmer Maude. (Constable.)

told in a former volume just as big. Yet I am prepared to maintain that the one entirely right thing about the book is its size. Mr. Maude is not perhaps an ideal biographer. He is very earnest, even very prosaic; and I am not sure that he really has the sense of biographic proportion. But, as a matter of fact, we do not want an artistic biography of Tolstoy, just as we do not want fanciful prose accounts of Central Asia. Central Asia is still a fabulous land. We are prepared to believe anything of it. Here dwell anthropophagi, not only horrid with subhumeral heads, but capable, as Lamb urged, of eating folk with the added malignity of mustard. All this, and much more, we know already. What we now want about Central Asia is not further fancy, but further fact. So, too, with Tolstoy. He is the contemporary Asian mystery. He is vast, unexplored, fabulous. People will believe the wildest improbabilities if they be alleged of Tolstoy; and audacious tourists, who have beheld no more than the skirt of his garment as he passed, have actually found a market for hypothetical reminiscences. What we want about Tolstoy is not further fancy, but further fact. We have heard so much about the boots that refused to go on, that we forget there was a man at the end of them; we have heard so much about the house that wouldn't stand up, that we forget there was a soul within the house. Mr. Aylmer Maude supplies us with all the facts that we desire. He makes his prophet a man, and that, since we are men, is no small advantage: "Sin can read sin, but dimly scans high grace." He lays small stress on the legendary, and gives us, not a fabulous Tolstoy, but what is much better, a fallible Tolstoy. He records not only the essentials but the significant unessentials, and his book, transcending the limits of biography, becomes an Encyclopædia Tolstoyana. It includes some trivial and commonplace details; but we want these half-tones to mitigate the violent high-lights and impenetrable shadows that make up the Tolstoy painted in popular report. Obviously, then, such a faithful chronicle must be long. Its weight is its fortune; and here is one reader prepared to swear that he wouldn't have it lightened by a page.

Extravagance of legend is one source of error about Tolstoy; another is the lack of an authoritative corpus of his work, and especially of his most recent and, in the true sense of the word, most questionable pronouncements. The Russian censorship of the Press has to be reckoned with—though it is not for Englishmen, with their totally irresponsible and absurdly exercised censorship of the stage, to assume airs of superiority on that score. Further, there are the misdeeds of translators, some bad, some well-intentioned but not equally well-doing. I depart somewhat from my text in raising this question, but, after all, it is one of great importance to readers, and in justification I may urge that Mr. Maude says something about it in his book. A really good translation of the *omnia opera* is a great desideratum. The earlier versions, some translated out of French and into American, were frankly bad; and of certain later volumes I should like to say that, for my own part I have the strongest objection to alleged translations whose pages are so peppered with aboriginal Russian that a glossary is not only desirable but essential. In recent years, two separate attempts, one unnecessarily grandiose, were made to produce well-translated sets, though I think neither publisher meant to include much more than the stories. The two attempts clashed; each spoiled the other's market, and the end was tragic; for, in one case, the venture failed, and, in the other, the publisher—not, I am bound to say, through any excess of Tolstoyan unselfishness. At present the field is occupied, though not very strongly, by an edition originating in America, and even this does not include the latest writings. Such a state of things is very unsatisfactory. Tolstoy is the greatest man of the age, and it is high time that we produced an authoritative, indispensable set of his works. We have some translators of proved excellence—Mr. and Mrs. Maude, Miss Hapgood, and Mrs. Garnett, whose Turgenev was so good, and whose Tolstoy (one of the extinct attempts) began to be so good. There is enough already competently rendered to make a good start, and as for the rest—the difficult, controversial rest—there is always Mr. Maude himself, breathing easily the Tolstoyan atmosphere, and thus able to give us not only the words of the master, but the fine shades of his provocative doctrines.

I have left myself little space in which to speak of the book itself. It is of course indispensable. The influence of Tolstoy, whether you like it or not, is the most significant fact in the history of recent thought; and the present volume contains much suggestive matter not available elsewhere. Earlier I spoke of Mr. Maude's comprehensiveness. Tolstoy is so great that he can bear a recital of the whole truth. You may find, as you read, this opinion excessive, that thought ridiculous, this view exaggerated, that action inconsistent; but out of all emerges the great, upstanding figure of a prophet, hated and proscribed, fearless and unashamed, communing with the infinite, challenging the deepest meditation of which we are capable, pouring out his mighty volume of "thoughts that breathe, and words that burn," yet able so to frame his speech that a little child may hear him.

GEORGE SAMPSON.

ALEXANDER MACMILLAN.*

One's first thought on opening the book of "Alexander Macmillan" may have been, as I think it was with me, that it would not prove sympathetic. As an exercise in Self-help, with a plentiful infusion of the dour and the canny, and instruction, maybe, in the art of self-elevation from £12 a year to £12 a day, its general tendency might seem a foregone conclusion. Of such misgivings one was soon to be ashamed. The theological vein in Alexander Macmillan's character is occasionally a slight stumbling-block, but one has to recognise this as an inseparable element of the Scottish character. I realised this in its entirety only last August, when in coming away from Ayr in a railway-carriage full of people returning from the races the talk seemed to settle quite naturally upon the subject of predestination. But there was in Alexander Macmillan far more than the "releegion" and the practical sagacity of the successful Scot. He had a genius for bookselling, with not merely a flair for good books, but some of that curious magnetic power which the born bookseller exercises over all those who like books; and he was not merely a desperate toiler in the book-crusade, but he was a faithful friend and teacher of men.

After half starving as an usher, Alexander Macmillan came up from his native Ayrshire in 1839, aged just twenty-one. His brother Daniel (for whom Tom Hughes stood biographer) obtained him a situation in Seeley's. In 1843 the brothers had set up a small bookshop in Aldersgate, and while there Alexander wrote a little book on "The Genius of Shelley"—"poor dear Shelley," as he calls him later, and published the three questions, "What am I? Whence came I? Whither do I go?" to which we are told on excellent authority † that the caustic answer of Longman was "A beggarly Scot—from the land o' cakes—to the Devil!" The next step—to Trinity Street, Cambridge—was made in 1845. A visitor to the new shop was the venerable poet William Wordsworth, and an inmate of the attic was the now venerable bookseller, the doyen at least of his profession, the Hadji of the Haymarket, "Mr. Bain." Community with the Hares, the Brimleys, and "Bass" Evans led the way to intimacy with Charles Kingsley and F. D. Maurice.

About this time, in the late 'fifties, the Macmillan circle began to do more service in the cause of intellectual communion and enlightenment than almost any other institution in Cambridge. There was no tutorial staff, there were no disciples, and the bond of union was one of general sympathy in all high endeavour. The value of the influence thus exercised is well indicated by Dr. Evans.

> "During my undergraduateship at Emmanuel," he writes, "not a single one of my supposed instructors from first to last ever betrayed the faintest indication of any interest in me personally. Once in the year we were invited to take wine with the Master between hall and chapel, and once in every term with the tutor. These functions afforded our sole opportunities of what was called social intercourse with these dignitaries. The men of light and leading in the college were few, and, so far as the ordinary undergraduates were concerned, they neither lighted nor led. Guidance and supervision were non-existent."

The function of kindly, informal advice given freely by a maturer mind to inquiring youth at the moment of its greatest need, left unperformed by tutors, parsons, and professors, was filled, he assures us, by a Scot, not in Holy Orders and in no way connected with the educational arrangements of the University. Mac's real faculty, Dr. Evans thought, lay in this direction of teaching by shrewd advice. The circle crystallised in 1860 about the "Round Table" of *Macmillan's Magazine*. Alexander by this time was proud to be the publisher of "Tom Brown," "Westward Ho," Masson's "Milton," and a score or so of books almost equally well known. The inaugural dinner of the new "Maga," the close contemporary of the *Cornhill*, included Masson, Hughes, Maurice, Fitzjames Stephen, Charles Bowen, Robert Bowes, and J. L. Roget, who enlivened the occasion by his rendering of "Little Billee." Tennyson, Huxley, and Darwin were already among the clients of the firm. Woolner was soon to suggest the golden title if not the design of the "Golden Treasury" Series, while Aldis Wright and Clark did their best to deprecate the suggestion of a "Globe" Shakespeare as being rather too "clap-trappy."

In the meantime another epoch was reached in 1863, when the publishing department was removed from Cambridge to London. The letters begin to be more and more part and parcel of the literary history of the Victorian age from 1860 to 1880. Tutored in some degree by Kingsley and Goldwin Smith, "Alec" had become a sincere disciple of the national school of historians represented by Johnny Green and E. A. Freeman. How much he felt at home with these pundits is amusingly illustrated by a jocose letter written to the formidable author of "The Norman Conquest," and raising the point as to whether the mother of the Confessor, whom Freeman persisted in writing Eadward, really called him Yedward.

His critical insight is seldom seen to better advantage than in a description he gives of the impression produced upon him by the author of "Geoffrey Hamlyn":

> "A younger brother of Kingsley's—Henry by name—who has spent many years in Australia, principally in the back-woods, is writing a story of Australian life—chiefly back-woods—partly in England. I have seen about 100 pages of it, and so has Mrs. Macmillan. We are both delighted with it, and augur good things from it. He has his brother's power of describing, but he does not write in the same style at all; it is wonderfully quiet and yet powerful—a kind of lazy strength which is very charming; some of the characters too are drawn with a masterly hand. Convicts, emigrant gentlemen from decayed families, farmers emigrant for various reasons—these are characters he draws. Each one stands firm and clear on his feet, like a man in actual life."

Perception as keen is shown in the very interesting letter written to Mr. Hardy *à propos* of his maiden novel, the unpublished "The Poor Man and the Lady," and to Mr. John Morley in connection with the English Men of Letters. His desire to get George Eliot to write on Shakespeare seems to me characteristic.

Mr. Graves has done his work with the utmost skill and adroitness. In the presentation and arrangement of the various letters and documents the deftness of perfect disposition is so complete as to defy criticism and almost to elude specific praise. The interest that transcends all others in the book is of course the sense which it leaves behind it of the imperceptible but profound change which has transformed the book world since the days of Alexander's empire. The patronage of nobles and of booksellers alike was of course a thing of the past when the Macmillans commenced; but we are made to feel that publishing was still pre-eminently a partnership in the dissemination of certain ideas. A publisher worthy of the name was deemed, half a century back, to be a philosophic friend and instrument of a certain social group, the operations of which he stimulated, moulded, or restrained as necessity required. There was an atmosphere of the higher seriousness with suggestions of a theological college overshadowing the association. Production was assumed to be limited to the best books, while important books and valuable properties were accepted as synonymous terms. The doctrine of the identity of interest between author and publisher was pushed it may be a little too far. Yet there is much to linger over in the picture. The present conditions of Gargantuan production and "something for everybody" are in the main, it must be presumed, a necessary adaptation to environment. But it is hardly in human nature to repress a sigh of regret over the days when the more or less necessary conflict of interest between author and publisher was so sedulously shrouded and concealed by art and diplomacy

* "Life and Letters of Alexander Macmillan." By Charles L. Graves. With 4 Portraits. 10s. net. (Macmillan.)

† The authority cited is THE BOOKMAN for May, 1901.

as to be scarcely perceptible, and when the first authors of the day were invoked not as patentees of alimentary products but as disinterested magicians and friends of humanity.

THOMAS SECCOMBE.

Novel Notes.

THE PILGRIM. By Arthur Lewis. 6s. (Blackwood.)

Mr. Arthur Lewis is known as the author of several volumes of poems that have deservedly given him place among the few who lift their heads above the crowd of present-day poets. If he has written any novel before this it has not come to our notice; if he writes any novel after this—and it will be strange if he does not—we shall look forward to having sight of it. For "The Pilgrim" has all the freshness and morning glow of a first novel without the crudity that too often accompanies these; instead of praising it for what it promises, one can judge of it as in itself a considerable achievement. It is a romance of the eleventh century, and opens at "the dawn of a November day, and in the heart of old Genoa." Here are the pilgrims of various nationalities gathered in the kitchen and courtyard of the "Leathern Bottle," setting forth to continue their journey towards the Holy City of Rome. Among these pilgrims are the man and the woman on whom the whole story centres; among them, too, the guide of the party, is the mean rascal who is to play an important part in the later developments of it. The story is just such a tale of love and mischance, ideal passion, jealous hatred and the mad desire of vengeance as would have come fittingly from the lips of some great troubadour; it is picturesque, brilliantly imaginative, alive with stirring incidents, and the very spirit of old romance breathes through it all. Mr. Lewis has no little skill in characterisation, and writes with a charm of style and a quiet narrative power that make "The Pilgrim" an attractive and quite uncommonly interesting book.

ENCHANTED GROUND. By Harry James Smith. 6s. (Constable.)

Mr. Smith is another new writer of promise, and his first novel shows no traces of the amateur. In some ways this is even a disadvantage, for the reader is apt to forget that the book is not the work of one who is skilled in the production of fiction, and to become impatient of its few faults. Of these the worst, to our mind, is that the book is too long—although a bare three hundred pages—for its story. Mr. Smith should have made up his mind either to develop his situations to the utmost of their capacity—which would have been a risky proceeding—or to have been content to omit certain rather irrelevant episodes. Nevertheless there is a good deal of freshness in this study of modern life in New York, and the book is very readable. We shall be disappointed if Mr. Smith's next book is not very much better, for he possesses senses of drama and of character which should be capable of considerable development.

THE GIRL FROM NOWHERE. By Mrs. Baillie Reynolds. 6s. (Hodder & Stoughton.)

Mrs. Baillie Reynolds has a knack of making one see a thing from half a dozen different points of view. She gains our sympathy for one character after another in "The Girl from Nowhere," by quietly explaining and accounting for their faults and showing us things from their standpoints. The plot is a strong one and so deftly handled that it keeps the reader keenly interested throughout. When the curtain goes up we find the hero, Felix Vanston, just about to commit suicide. He is fresh from prison, having served a two years' sentence for being connected with a Dynamite Club, and in utter despair he has smuggled into his lodgings a supply of laudanum. He pens a letter to his wealthy half-brother, who has refused to have anything more to do with him unless he shows signs of "real effort to improve," writes a note to the coroner "to be read at the inquest," and burns the MS. of his book, which has been rejected. He then proceeds to pour out the laudanum—raises it to his lips—when the Girl from Nowhere suddenly appears; and her entrance into the story is one of the strangest "first appearances" of a heroine that we have ever met with. The story is written in an easy, unaffected manner; it has some thrilling dramatic moments, and will be fully appreciated by the large and increasing public to which Mrs. Reynolds appeals.

A ROYAL STORY BOOK. By H.M. the Queen of Roumania ("Carmen Sylva"). 6s. (Digby, Long.)

Royal authors are necessarily scarce, and we have none living who challenges comparison as poet or novelist with "Carmen Sylva." In this new book of hers the Queen of Roumania has gathered together nine stories of her own country. "The Dacian Virgin" is a tale of the far-off heroic days when the Romans were bent upon the conquest of the land, and the Dacians, the original possessors of it, were opposing them, and dying valiantly in the hopeless effort. "Bucur and Ilena" is a charming love-story, racy of the soil; and "The Poet" is an apocryphal romance of Ovid's exile and an adventure that befel him in the

"Ovid seized the reptile with all his force."

From "A Royal Story Book," by H.M. the Queen of Roumania, "Carmen Sylva." (Digby, Long & Co.)

Isle of Serpents, "to which are banished all those who have spoken untruths in their lifetime." The stories are all of Roumania, ancient or modern—all are of love, war, and adventure; they are always interesting, and are told with a simplicity and attractiveness of style that make delightful reading.

DIVES AND SON. By Ernest Davies. 6s. (Alston Rivers.)

A third first novel of last month, and perhaps the ablest of the three, is Mr. Ernest Davies's "Dives and Son." The characterisation is remarkably good; the men and women are natural human beings, and the cleverness of the dialogue lies in its simple, almost perfect truth to the manner of speech of actual people. Mr. Davies knows how to say much in a few lines; there are no superfluous passages. His Prologue is a wonderfully brief and vivid bit of writing; here in the space of eleven pages you make the acquaintance of William Payning, the inventive and irrepressibly sanguine engineer; his patient wife; their son Arthur; the charming little girl Leonie Vidal and her father who live next door,—you are made to know them all as intimately as if you had read a full book about them; you realise their surroundings; breathe the very atmosphere of their everyday lives. In this lies the strength of the whole story—without apparent effort it stamps its characters upon your comprehension, not by giving them eccentricities or personal peculiarities, but by the very quality of their naturalness; you are interested in them at once, and your interest is easily retained throughout. Payning's belief in himself is justified, and he rises out of his poverty and becomes one of the wealthiest men in London. His wife dies, and he has social ambitions for his son; at one time it looks as if the son would wreck both his own life and his father's, but a quite natural course of events evades that ending. In an average novel Arthur would have married the delightful little girl who lived next door to him when he was poor; in this novel, though she plays an important part when she reappears in Arthur's life, he does not marry her—he is saved from that mistake at first by the girl herself, then by the tact of his father, and then by the awakening of his own better judgment. This is a clean, wholesome, realistic novel; one of the pleasantest as well as one of the strongest stories we have read for a long time. A delightful love idyll runs through it of which Arthur is the hero, but the girl who used to live next door is not the heroine. The man who could write such a first novel as this should go far, and our own feeling is that Mr. Davies will.

MAX. By Katherine Cecil Thurston. 6s. (Hutchinson.)

Mrs. Thurston's latest novel is reminiscent—in its definite, somewhat simple plot, unencumbered either with too much detail or too many characters—of the various other stories with which she has delighted the reading public. The Russian boy, flying forward in the train to Paris, is soon revealed to be no boy at all, but a princess escaping, not from Siberia or prison, but from the bondage of a hateful marriage. There on the journey, Max the boy-girl meets the cosmopolitan Irishman, Ned Blake. Whether the dainty, the amusing, or the sentimental is the chief quality of the book, it is difficult to say, but we are impressed with all three; for Max the boy is a really wonderful presentation of a delicately nurtured woman whose mind has outgrown the bonds imposed upon it, and who demands the friendship of a comrade rather than the sentiment of the conventional lover; while Blake, believing thoroughly in her masculinity, yet betrays a sentimentality which puzzles himself and annoys her. This causes various quarrels which are amusing, for though the girl loves Blake with a woman's love she yet resents the fact that he does not feel that a boy's affection should fill his life. The artistic, Bohemian side of Paris is drawn with a knowledge which is informed with sympathy and insight, indeed some will look upon this as the best part of the book, for towards the end Max seems to be a little too exacting and subtle to be quite well drawn. The transformation of the boy into his sister Maxine quickens the interest, for it causes the sudden birth of passionate love in Blake and jealousy of herself in Max. We get a little annoyed with the reiteration of the word "Boy" as a form of address; it comes so often that we get to expect and shrink from it, wishing the Irishman had a better faculty for remembering names. Mrs. Thurston has made a delicate psychological problem the real subject of her story and has managed it with skill, grace, and thoroughness.

ANGELA. By St. John Trevor. 6s. (Stanley Paul.)

Imagine a typical "man about town," wealthy, cynical, and *blasé*, with no illusions and no untasted pleasure to anticipate, believing in nothing and caring for nobody. Transplant such a man from Piccadilly to the Alps, to a remote mountain village, and there leave him constantly in the company of a young and beautiful girl, incredibly innocent and absurdly childish. What will happen? That is the question which Mr. St. John Trevor sets himself in "Angela." Of course they fall in love: that was inevitable, not on psychological grounds, but because obviously there would otherwise have been no story. Such a situation, the gradual development of the relations between a pair seemingly so ill-matched, demands delicate handling. Mr. Trevor is not wanting in courage, but he has shirked the simple issue by introducing accidental complications of a melodramatic sort. Circumstances precipitate the marriage, which is soon followed by an estrangement due to a chance misunderstanding of which the wife is wholly innocent. The husband, on the strength of evidence which ought never to have misled so experienced a man of the world, believes that his wife has deceived him, and with amazing callousness leaves her stranded. In the end the two come together again, and though it would hardly be fair to Mr. Trevor to recount the means by which the reconciliation is effected, it is enough to say that the long arm of coincidence is longer even than usual. It is a pity Mr. Trevor has given his theme such a melodramatic ending. He carries the narrative along rapidly, but fails to conceal the inherent improbability of his plot. It would have been far more interesting and also far more difficult to have allowed the relations between the two to have developed in more normal conditions. Mr. Trevor handles a delicate situation with discretion, and he has a decided instinct for the dramatic. But his dialogue is often stilted and unnatural, and he would do more justice to his narrative gifts if he refrained from describing sections of society with which he is clearly not very familiar.

THE BROWN MASK. By Percy Brebner. 6s. (Cassell.)

From the beginning of English fiction the highwayman has been beloved of writers and readers, and he has outlived the ridicule of many satirists, including Fielding and Thackeray. Age has, in truth, a little staled his variety, but it is only fair to say at once that Mr. Brebner has surprises for us. The pictorial wrapper of his novel suggested the traditional Turpin and the unwearying Brown Bess, but the story had not proceeded far when we found ourselves embarked on a semi-historical novel of engrossing interest. Barbara Lanison is a delightful heroine, and her home at Aylingford is such a centre of wickedness and intrigue as to provide an ideal field for a romantically inclined gentleman of the road. Fitly enough, Barbara meets her future lover first at Newgate, during the trial of Galloping Hermit, who was supposed to be the famous highwayman, Brown Mask. Soon after this she is beset by two equally undesirable lovers, Judge Marriott, a friend of Jeffreys, and Lord Rosmore, a very imperfect and ungentle peer. From many dangers, including trial for complicity in Monmouth's rebellion and abduction by Rosmore, she is saved by the intervention of the intrepid Brown Mask, as to whose identity she is quite uncertain. Almost to the end Barbara, with reason, suspects him to be her

lover, Gilbert Crosby. But the lucky Barbara had three gallant knights, and it was the least likely of the three who proved to have taken the road "all for the love of a ladye." And Brown Mask was no common robber. He merely relieved of their ill-gotten spoils the revellers who had won from her scandalous uncle Barbara's own patrimony. The secret of Brown Mask's identity is a well-kept one, and maintains at a high level the interest of a capital and thrilling story.

THE NOISE OF LIFE. By Christopher Stone. 6s. (Chatto & Windus.)

Winford is a quiet town somewhere in the country, but at the time of Mr. Stone's story—about ten years agc—it was the scene of some very dramatic incidents. We do not wish to give the impression that "The Noise of Life" is a sensational story; it has at least many moments of comedy, and almost of tragedy. The central figure is that of Owen Craven, a drug-taking poet, who has deserted his wife under a misapprehension. Not that Mrs Craven is at all a pleasant or at all a good woman, but she has been rather widely misjudged. "Has it never occurred to you," says Mr. Stone, "how impossible the majority of these great men were? Have you never cast a thought of pity on Mrs. Coleridge and Mrs. de Quincey and the rest of them? Have you ever tried to live in the same house as a genius, especially an unrecognised genius?" Mrs. Craven has found consolation for her husband's desertion, and this has hardened her. She is anxious to get rid of him, and when he places himself in her power she makes a very determined attempt. This is the story of how she failed, and it makes a remarkably interesting story. But "The Noise of Life" is also notable for a large number of characters which are among the most lifelike of any which we have encountered in recent fiction, and which are worthy of more praise than we can give them in this brief note. With this book Mr. Stone has made secure for himself a high place among present-day novelists.

A CORN OF WHEAT. By E. H. Young. 6s. (Heinemann.)

The subject of this story is not particularly pleasant. There are too many pages devoted to the experiences and emotions of a young woman, a vicar's sister, who finds herself about to have a child, and yet who has no longer any love for the man with whom she has sinned. In a fit of sentimental remorse, she marries an evangelistic draper just before her child is born. The vulgarity of the life into which this plunges her proves too much for her instincts, and the book ends with her flight for freedom. Her first lover and his affairs are more interesting, though he does not cut a very tragic figure. The writer begins the story so well, and shows such power of drawing character, both in its conventional and independent phases, that one regrets the main topic of the story is so unattractive. A book which begins so freshly and which contains women so various as the vicar's wife, Nell and Mrs. Bulstrode, only required a lighter touch upon the sexual problem to make its descriptive ability and psychological insight command a wide appeal.

TALES OF THE TENEMENTS. By Eden Phillpotts. 6s. (John Murray.)

Mr. Phillpotts has not deserted Dartmoor, as his title might suggest, to add to the already abundant and depressing literature of the slums. He is not trespassing on the preserves of Mr. Arthur Morrison and other explorers of the mean streets, and the tenements of which he writes are the old homesteads on the borders of Dartmoor, which lie chiefly in the fertile region beside the Dart. Many of these mediæval farmsteads date from Tudor times, and their names alone are a delight to those who have once come under the charm of the West Country. Where else are names so musical as Runnage, Walna, Bellaford, Babenay, Dunnabridge, Sherberton, or Brownberry? The book is a collection of short stories, each woven about one of these old farms. How far these stories are an expansion of legends long current in the district, Mr. Phillpotts does not say. Except for an occasional bit of word-painting they read exactly like the stories of an old village wiseacre, and if they are indeed all Mr. Phillpotts' invention, he has shown amazing skill in throwing them into the form of legends of the countryside. The medium of the short story presents many difficulties, but it is peculiarly suited to Mr. Phillpotts' method. In a full-length novel he is apt to be over-conscientious; his descriptions become too studied and elaborate, and his psychology is emphasised to the verge of weariness. But in the short story he is perfectly at home; and its limits, which cramp so many more fluent writers, save him from a tendency to burden his work with excess of detail. The bulk of these "Tales of the Tenements" are told in the first person, and so Mr. Phillpotts has an opportunity of introducing many picturesque turns of phrase in which the Devon vernacular is so rich. But while he is a master of dialect, he is too fine an artist to write dialect for its own sake. The phraseology is vigorous and often pungently graphic, but never unintelligible. There is no need for a glossary. Only a Devon man could have written the book, but any one can enjoy it. Two of the stories are sombre little tragedies, but for the most part they are comedies, though the humour is often of a grim, ironic sort, the humour of a people whose lot is never easy, and often desperately hard. But all, tragedy and comedy alike, smack of the soil. "Tales of the Tenements" is racy and virile work, with just an occasional echo of Thomas Hardy, and none the worse for that. Mr. Phillpotts perhaps has done other work as good, but he has certainly done nothing better.

The Bookman's Table.

FOUR FASCINATING FRENCHWOMEN. By Mrs. Bearne. 10s. 6d. net. (Unwin.)

Mrs. Bearne's latest book is an industrious and interesting compilation covering a considerable period of French history. Adélaïde Filleul, Comtesse de Flahaut, Marquise

La Princesse Mathilde Bonaparte, Comtesse Demidoff.
(Fournier.)
From "Four Fascinating Frenchwomen," by Mrs. Bearne. (Fisher Unwin.)

de Souza, was born at the end of the reign of Louis XV., while Princess Mathilde Bonaparte, Countess Demidoff, died a few years subsequent to the fall of the Second Empire. Claire de Kersaint, Duchesse de Duras, and Marie Caroline de Bourbon, Duchesse de Berry, connect the two former in Mrs. Bearne's study of the manners and inner history of the French nation. The book perhaps suffers to some extent from compression, but Mrs. Bearne has a considerable knowledge of her subject, which is rather historical than biographical. At the same time we wish that a few irrelevancies could have been omitted. Nevertheless the book gives a good idea of French society during its most brilliant epochs, while it contains a large number of anecdotes, which, though not always closely connected with the four subjects of the author's memoir, make exceedingly good reading. There are a number of interesting illustrations.

WILD FLOWERS OF THE BRITISH ISLES. Illustrated and written by H. Isabel Adams, F.L.S., revised by James E. Bignall, A.L.S. Vol. II. 30s. net. (Heinemann.)

This, the second volume, completes "Wild Flowers of the British Isles," illustrated and written by Miss H. Isabel Adams. It contains sixty-two full-page coloured plates, and is equal in quality as in size to the first volume. We cannot give higher praise, for the coloured pictures of plants and flowers, with separate pictures of the parts of some, are better than any others which are at present to be had. The faults are very slight: the greens are sometimes too pale and bluish, and the natural attitude of a plant is sometimes sacrificed to decorative appearance upon the page. At the same time it ought to be said that the pages are almost all charming, even apart from their accuracy. As a rule the choice of plants for illustration has been wide, though we should have been inclined to substitute less common ones for the most common, in spite of the fact that these make some of Miss Adams's best subjects. To give an idea of the large proportion of plants to be found depicted in the book, it may be mentioned that of the orchids she gives the bird's-nest, butterfly, bog, fan, fly, spider, bee, frog, man, sweet-scented, spotted, early purple, green-winged, crimson marsh and broad-leaved marsh, lizard, monkey, pyramidal, dwarf dark-winged, great dark-winged, lady's slipper, orchis, together with the tway-blade, autumn lady's tresses, long and broad-leaved helleborine, red helleborine, and creeping Goodyera. The illustrations are all life-size and always include a reasonable number of flowers and leaves and fair length of stalk. The omissions are water-plants, grasses, and trees. If Miss Adams cannot be persuaded to add all of these, at least we shall hope to see the grasses in supplementary plates from her brush. Her volumes are to be prized by all kinds of lovers and students of English wild flowers.

THE STORY OF PADUA. By Cesare Foligno. (Mediæval Towns Series.) 3s. 6d. net. (Dent.)

One is a little inclined to quarrel with the author for not presenting his picturesque material with a more adequate sense of romance; for from the first stage in its history when the commune waged war on its feudal enemies, and gradually drew those turbulent neighbours within the city walls, the story of Padua is one of high romance like that of all mediæval Italian cities. In Italy, Front-de-Bœuf's castle was exchanged for a palace in the city, but the palace retained such uncivilised accessories of the castle as its dungeon and fortified tower, and the lord with his warlike followers maintained his ancient strife with other noble houses; so that a vendetta once fought in the wilderness and along the forest side now raged in the narrow alleys of the town. It must be conceded that the material for any history of mediæval Italy, though picturesque, is formidable; and that it is not an easy task, for instance, to treat of the appalling tragedy of Eccelino da Romano's domination in Padua. Symonds said of a similar legendary tyrant, he gained thus much with posterity that his worst qualities must be passed by in silence. Venice, in her necessary communication with the mainland to find markets for her oriental imports, and draw from the continent a food supply for her ever-growing population, pursued a policy of "commercial penetration": and upon this Venetian policy hangs the tale of those last lords of Padua which makes the ill-fated name of Da Carrara ring as romantic and hopeless in our ears as that of Stuart. The author has endeavoured to make clear what we may call the economic history of Padua. Necessarily, in speaking of art, he quotes Ruskin about Giotto; and mentions the literature that has grown up around the Arena Chapel. But in his account of the University of Padua, he does not quote authority for the assertion that Oliver Cromwell was a student there. Nor does he mention that, undoubtedly, Frank Leigh did go to Padua, where, it will be remembered, he talked with Tasso over the art of sonneteering.

THE LOVE AFFAIRS OF LORD BYRON. By Francis Gribble. 15s. net. (Nash.)

"Whether," says Mr. Gribble, "a book is called 'The Love Affairs of Lord Byron' or 'The Life of Lord Byron' can make very little difference to the contents of its pages. Byron's love affairs were the principal incidents of his life, and almost the only ones." Perhaps this statement is a little sweeping, but all the world knows that it is substantially true. This book, therefore, is a biography of the poet omitting practically all reference to his poetry. Some stress is laid upon the charges brought by Mrs. Beecher Stowe in "Lady Byron Vindicated" and again by Lord Lovelace in "Astarte," to which Mr. Gribble supplies as complete a refutation as can possibly be desired. Otherwise we must confess that there is nothing fresh about the book—except its author's particularly happy style. Of course there is a great attraction about Lord Byron, and we shall be surprised if the book is not a popular success. Certainly if purely literary merits have anything to do with the matter it will be. There are half a dozen distinguished-looking illustrations, but it would have been an advantage to have printed them if possible on rather thinner and more flexible paper.

PROMENADES OF AN IMPRESSIONIST. By James Huneker. 6s. net. (T. Werner Laurie.)

"I tell this tale vilely," says Borachio, and really so does Mr. Huneker in a book that represents the very last "thing" in Art Criticism, and ought to have had for an alternative title, "How to Hustle through the European Galleries." He quotes, "Let us promenade our prejudices," but by no means conveys the impression of a promenade; rather, he flings about his notes on pictures and painters as if he were uttering whoops of excitement the while he is impelled down a water-chute, or is clattered backwards and forwards on the switch-back in some "scenic railway" of a "world exhibition." Thus: "Rembrandt's brother (study of an old man's head) shows a large old chap with a nose of richest vintage." "David is not so striking" (full-stop). "From afar the canvas glows" (full-stop). "And the chiaroscuro is miraculous" (full-stop). And thus: "Of the Rubenses it is better to defer mention until Antwerp is reached. They are of unequal value. The same may be said of the Van Dyckes. Look at that baby-girl standing by a chair. A Govert Flinck. How truthful!" There is very little in literature to compete with the breathlessness of these pages but the colloquial style of Mr. Jingle's anecdotes. "Take care of your heads," he cried as he sat with Mr. Pickwick on the coach, and they came out under the low archway; "terrible place—other day—five children—mother—tall lady eating sandwiches—forgot the arch—crash—children look round—mother's head off—sandwich in hand—no mouth to put it in——"

Notes on New Books.

MESSRS. G. P. PUTNAM'S SONS.

There is one thing which Myrtle Reed never fails to bring into her books, and that thing is atmosphere. There is atmosphere in her new story, **Master of the Vineyard** (6s.), but there is much else besides. Charm, sympathy, humour, poignant feeling, refinement: all these are in it, and it is a good story in itself. It tells of a man, one might call him a discontented man, the master of the vineyard, and of the good, hitherto unloved girl he asked to be his wife. Then it tells of the coming of the other girl, good too, but so different, and the wife of another man. This may seem trite, but nothing of it is trite in Miss Reed's story; and the ending is quite unusual, and quite happy. This is a book that can be recommended to readers of widely different tastes. It is strong yet it is gentle, it is vivid and forceful, yet it keeps an old-world picturesqueness and charm.

MR. EVELEIGH NASH.

Mr. Max Pemberton is himself a great motorist, and in his latest book he lets himself go on his favourite amusement. **The Man Who Drove the Car** (2s. net) consists of a series of stories centring round a rather self-conscious but highly attractive chauffeur. The hired motor-driver's business seems to be exciting, and Mr. Britten's stories make very good reading. Without being violently sensational the book moves very briskly, and the character of the supposed narrator of the tales is very cleverly sketched.

MR. T. WERNER LAURIE.

Oxford Colleges (1s. net), by Elsie M. Lang, is a little book to slip in one's pocket on a visit to Oxford. It is illustrated by photographs, and a brief but sufficient history is given of each college. The author loves the old grey walls, and writes so pleasantly of her impressions of Oxford that we would not wish her introductory chapter other than it is; but we may regret space could not be found for some more lively mention of the great sons of the University and a more general history of "that sweet city with her dreaming spires."

"In their tiny open boats the Phœnicians braved the dread 'levanter,' a wind which even modern sailors dread."

From "The Sea and its Story." (Cassell.)

MESSRS. CASSELL & CO.

The Sea and its Story, from Viking Ship to Submarine, Edited by Captain Frank H. Shaw and Ernest H Robinson (9s.), sufficiently indicates the nature and scope of its contents in its title. It treats of everything connected with the sea from the venturings forth of prehistoric seamen to the launch of the latest liner; from the science of navigation to Channel swimming; shipbuilding, the invention and use of nautical instruments, gunnery, signalling, wireless telegraphy—it covers the whole ground in an admirable collection of articles and pictures by various authors and artists. A volume of uncommon interest that should be one of the most popular gift-books of the season.

MR. FRANCIS GRIFFITHS.

A noticeably powerful collection of stories has been published by Mr. Francis Griffiths. It is the work of L. N. Andreyev, translated by the Rev. W. H. Lowe. The title of the volume is **Silence, and other Stories** (3s. 6d. net). In the whole volume there is scarcely a happy page; the men and women of the tales are mostly coarse, dirty, sometimes brutal and villainous; the scenes are often ugly. And yet there is so much quiet force in the writing, so vivid and unsparing a delineation of the thoughts of men and women, both good and bad, both mad and sane, that the effect is impressive and lasting. Melancholy, and even morbidity, mark these stories, the melancholy of the Russian and the morbidity of the decadent; but they should be read, and read carefully; and the excess of suffering will be forgiven for the sake of the genius which describes it. A word of sincere praise goes out to the translator.

MESSRS. HODDER & STOUGHTON.

Mr. F. Berkeley Smith seems to be anxious to change the venue of the traditional last resting-place of the good American. He would not move it out of France, certainly, but **A Village of Vagabonds** (6s.) is a strong plea for the abiding charms of the Norman coast. The book consists of a dozen attractive sketches of the simple life as it may be lived in Normandy. The author knows his business well, and has much sympathy for the types he portrays. Moreover, he is the master of a fascinating, though rather peculiar, style.

Another welcome American book hailing from the same publishers is Annie Payson Call's **Nerves and Common Sense** (3s. 6d. net). Miss Call's style is a great contrast to that of Mr. Berkeley Smith, but it is admirably suited to the subject of her book. Common sense, indeed, underlies every one of the brisk and chatty directions she gives to those who are suffering from nervous strain.

A well-managed romance of the Salvation Army is Mr. Sydney Watson's **By Order of the General** (3s. 6d.). The subject is original, the movement of the story brisk, and the author has an eye for character. It is a story which manages to be at once improving and amusing—which is not so easy as it sounds!

MESSRS. STANLEY PAUL & CO.

Mr. Rowland Thomas tries to evade the unhappy fate which is said to dog volumes of short stories in this country by endowing **The Little Gods** (6s.) with a shadowy central idea. The excellence of the stories, however, makes resentment impossible. All deal with the East (which to Mr. Thomas usually means the Philippines) and they range from the broadly farcical—as in "A Little Ripple of Patriotism"—to the frankly tragic—as in the front and best story, "Fagan." Mr. Thomas has a strong sense of the dramatic and a fluent style. All lovers of good short stories (and we believe there are more of them than most publishers imagine) will thank us for calling their attention to this book.

REPRINTS AND NEW EDITIONS.

Messrs. Greening & Co. continue their admirable series of "Popular Shilling Editions." Three of the latest which have reached us are **The Sword Decides; Sir Walter Raleigh;** and **Moon of Valleys.** The first named, by Miss Marjorie Bowen, rivals that writer's own popular forerunner "The Viper of Milan" in vigour and excitement. The second, by William Devereux and Stephen Lovell, is a romance of Queen Elizabeth's time such as delighted the playgoing world a short time ago, when Miss Winifred Emery played the part of Queen Elizabeth. And **Moon of Valleys,** by David Whitelaw, is as thrilling and lively a modern story as one could wish to read.

The Homeland Association sends us another edition (the third) of their valuable and suggestive little volume, **Where to Stay in the West Country** (6d. net and 1s. net). We can speak from experience of the usefulness of this book; it gives concise and helpful descriptions of places big and little; it neglects no necessary practical details concerning the size and expanse of each town and village mentioned, the best way to get to it, and the benefits to be found when reached. This edition is revised and improved, it is well illustrated, and contains a capital map.

XUM

New Books of the Month.

FROM SEPTEMBER 10 TO OCTOBER 10.

RELIGION AND PHILOSOPHY.

ALEXANDER, S. A., M.A.—Progressive Revelation: Lectures to the Clergy given in St. Asaph Cathedral, June, 1910. 2s. 6d. net .....(Murray)

ARDIGÒ, ROBERT.—An Inconsistent Preliminary Objection against Positivism. Translated from the Italian by Emilio Gavirati. 1s. net (W. Heffer & Sons, Cambridge)

B., J. S.—The Later Gospel. 6d. net .....(Watts)

Before the Altar (Abbreviated Edition): The Devout Christian's Manual, for Attendance and Communion at the Holy Eucharist, Sacrifice, and Sacrament. Compiled by the Rev. Robert J. Wilson, D.D. 1s. net .....(Mowbray)

BELL, LETTICE.—The Boiling Caldron. With Introduction by Rev. G. Campbell Morgan, D.D. With 4 Illustrations in Colour. 3s. 6d. .....(Hodder & Stoughton)

Break up Your Fallow Ground: a Help to Self-Examination. Edited by the late Most Rev. G. H. Wilkinson, D.D. (Mowbray)

BUDIBENT, G. B., M.A.—Meditations on the Life and Teaching of Jesus Christ. With Preface by P. N. Waggett, M.A., S.S.J.E. 1s. 6d. net .....(Mowbray)

DEBENHAM, AMY.—Suffering with Him. With Introduction by the Rev. Canon A. H. B. Brittain, M.A. 2s. 6d. net (Mowbray)

DOBSCHÜTZ, ERNST VON, D.D.—The Eschatology of the Gospels. 5s. .....(Hodder & Stoughton)

Expositor's Greek Testament, The. Vols. IV. and V. By various writers. Edited by the Rev. W. Robertson Nicoll, M.A., LL.D. 28s. each (Hodder & Stoughton)

FIELD, CLAUD.—Mystics and Saints of Islam. 3s. 6d net. (Francis Griffiths)

FORSYTH, PETER TAYLOR.—The Work of Christ. 5s. (Hodder & Stoughton)

GAIRDNER, W. H. T.—Edinburgh, 1910: an Account and Interpretation of the World Missionary Conference. With 6 Illustrations. 2s. 6d. net (Oliphant, Anderson)

GARVIE, ALFRED E., M.A., D.D.—The Christian Certainty amid the Modern Perplexity: Essays, Constructive and Critical, towards the Solution of some current Theological Problems. 7s. 6d. net .....(Hodder & Stoughton)

HAGGARD, WILLIAM N.—Creation according to the Hebraic Cosmogony. 1s. post free (The Author, 5, Selwyn Avenue, Richmond, Surrey)

HEGEL, G. W. F.—The Phenomenology of Mind. Translated, with Introduction and Notes, by J. B. Baillie. In 2 Vols. 21s. net .....(Sonnenschein)

HOLE, REV. CHARLES, B.A.—A Manual of English Church History. With Preface by the Very Rev. Henry Wace, D.D. 3s. 6d. net .....(Longmans)

KNAPP, ARTHUR W., B.Sc.—Friedrich Nietzsche: a Plain Account of the Fiery Philosopher, read before the Birmingham Rationalist Association. 3d. net (Watts)

LOISY, ALFRED.—The Religion of Israel. Translated by Arthur Galton. 5s. net. .....(Unwin)

LUDOVICI, ANTHONY M.—Nietzsche: his Life and Works. With a Preface by Dr. Oscar Levy. 1s. net (Constable)

MACY, S. B.—From Slavery to Freedom. With 8 Coloured Plates and 60 other Illustrations by Tony Sarg, and 9 by Charles Heath Robinson. 3s. 6d. net (Longmans)

MORE, SIR THOMAS.—Utopia (Ralph Robinson's Translation with Roper's Life of More and Some of his Letters). Edited by George Sampson, with Introduction and Bibliography by A. Guthkelch. With a Portrait. 5s. (Bell)

MORE, SIR THOMAS.—Utopia and The Dialogue of Comfort. With Introduction by Judge O'Hagan. (Everyman's Library, No. 461.) 1s. net, 2s. net, 2s. 6d. net ..(Dent)

Old Testament Story in New Testament Words, The. Compiled by M. F. Outram. With Note by the Right Rev. Handley C. G. Moule, D.D. 1s. .....(Wells Gardner)

PARKER, E. H., M.A.—Studies in Chinese Religion. With 14 Illustrations. 10s. 6d. net ....(Chapman & Hall)

SEWALL, FRANK, M.A., D.D.—Swedenborg and the "Sapientia Angelica." 1s. net. .....(Constable)

STOCK, ST GEORGE, M.A.—Looking Facts in the Face. 3s. 6d. net .....(Constable)

TARRANT, W. G., B.A.—The Story and Significance of the Unitarian Movement. 1s. net .....(Philip Green)

Things New and Old: Religious Essays. By Eight Authors. 2s. net (British & Foreign Unitarian Association, Essex Hall, Essex Street, W.C.)

VIROLLEAUD, CH.—The Legend of Christ. Translated by F. C. Ritz. 6d. .....(Watts)

WELLDON, JAMES EDWARD COWELL, D.D.—The Gospel in a Great City: Sermons Preached Chiefly in Manchester Cathedral. 6s. net .....(Smith, Elder)

YORKE, H. LEFROY, M.A., B.D.—The Law of the Spirit: Studies in the Epistle to the Philippians. 3s. 6d. net (Charles H. Kelly)

NEW EDITION.

GORE, CHARLES, D.D., D.C.L., LL.D.—The Sermon on the Mount: a Practical Exposition. 1s. net ....(Murray)

FICTION.

AINSWORTH, W. HARRISON.—The Tower of London. Retold for Boys and Girls by Alice F. Jackson. With 8 Coloured Illustrations by T. H. Robinson. 1s. 6d. net (Jack)

ALBANESI, E. MARIA.—The Glad Heart. With a Frontispiece. 6s. .....(Methuen)

ANDRÉYEV, L. N.—Silence, and Other Stories. Translated by the Rev. W. H. Lowe. 3s. 6d. net ....(Francis Griffiths)

AYSCOUGH, JOHN.—Mezzogiorno. 6s. ..(Chatto & Windus)

BAGOT, RICHARD.—The House of Serravalle. 6s. (Methuen)

BAILLIE-SAUNDERS, MARGARET.—The Bride's Mirror. 6s. .....(Hutchinson)

BARCLAY, FLORENCE L.—The Mistress of Shenstone. 6s. (Putnam's)

BARING, MAURICE.—The Glass Mender, and Other Stories. With 12 Illustrations in Colour. 6s. .....(Nisbet)

BEGBIE, HAROLD.—The Shadow. With 8 Illustrations by J. Finnemore, R.I. 6s. .....(R.T.S.)

BELL, J. J.—Dancing Days. 6s. ....(Hodder & Stoughton)

BELLOC, H.—Pongo and the Bull. 6s. .....(Constable)

BENSON, E. F.—The Osbornes. 6s. .....(Smith, Elder)

BINDLOSS, HAROLD.—Alison's Adventure. 6s. ....(Long)

BONNER, GERALDINE.—The Emigrant Trail. 6s. (Hutchinson)

BRADDON, M. E.—Beyond These Voices. 6s. ..(Hutchinson)

BRADY, CYRUS TOWNSEND.—The Island of Regeneration: a Story of what Ought to Be. 6s. .....(Greening)

BROUGHTON, RHODA.—The Devil and the Deep Sea. 6s. (Macmillan)

BROWN, ALICE.—John Winterbourne's Family. 6s. (Constable)

BROWN, VINCENT.—The Great Offender. 6s. (Chapman & Hall)

BRYANT, MARGUERITE.—Anne Kempburn, Truthseeker. 6s. .....(Heinemann)

BULLEN, FRANK T., F.R.G.S.—Fighting the Icebergs. Illustrated. 6s. .....(Nisbet)

BURNHAM, CLARA LOUISE.—Clever Betsy. With Illustrations by Rose O'Neill. 6s. .....(Constable)

CARR, MRS. COMYNS.—By Ways That They Knew Not. 6s. .....(Chapman & Hall)

COLVILL, HELEN HESTER.—The Incubus. 6s. ..(Chatto)

CONYERS, DOROTHEA.—Two Imposters, and Tinker. 6s. (Hutchinson)

COOKE, GRACE MACGOWAN.—The Power and the Glory. Illustrated by Arthur I. Keller. 6s. (Hodder & Stoughton)

COURLANDER, ALPHONSE.—Uncle Polperro. 6s. (Unwin)

CROKER, B. M.—Babes in the Wood: a Romance of the Jungle. 6s. .....(Methuen)

CULLUM, RIDGWELL.—The Trail of the Axe: a Story of the Red Sand Valley. 6s. .....(Chapman & Hall)

DANBY, FRANK.—Let the Roof Fall In. 6s. ..(Hutchinson)

DAUDET, ALPHONSE.—A Passion of the South. Translated by Henry Beauchamp. With Frontispiece. (Lotus Library.) 1s. 6d. net and 2s. net .....(Greening)

DAWSON, A. J.—The Land of his Fathers. 6s. ...(Constable)

DICKENS, CHARLES.—Dombey and Son. Retold for Boys and Girls by Alice F. Jackson. With 8 Coloured Illustrations by F. M. B. Blaikie. 1s. 6d. .....(Jack)

DICKENS, CHARLES.—Oliver Twist. Retold for Boys and Girls by Alice F. Jackson. With 8 Coloured Illustrations by F. M. B. Blaikie. 1s. 6d. net .....(Jack)

DUNSANY, LORD.—A Dreamer's Tales. With 9 Illustrations by S. H. Sime. 6s. .....(Allen)

DURRANT, W. SCOTT.—Cross and Dagger: The Crusade of the Children, 1212. With 8 Illustrations by Arthur H. Buckland. 3s. 6d. .....(Methuen)

ECCOTT, W. J.—A Demoiselle of France. 6s. ....(Blackwood)

EDGEWORTH, MARIA.—Simple Susan. Re-told by Louey Chisholm. With 8 Illustrations in Colour by Olive Allen. (Grandmother's Favourite Series.) 2s. net (Jack)

EVANS, REGINALD.—Dear Loyalty. With Frontispiece. 6s. (Hodder & Stoughton)

EVERETT-GREEN, E.—Ursula Tempest. With 4 Illustrations by Victor Prout. 6s. .....(R.T.S.)

FOWLER, ELLEN THORNEYCROFT (The Hon. Mrs. Alfred Felkin).—The Wisdom of Folly. 6s. (Hodder & Stoughton)

FOX, ALICE WILSON.—Hearts and Coronets. 6s. (Macmillan)

FOX, MARION.—The Hand of the North. 6s. .....(Lane)

FRASER, MRS. HUGH, and J. I. STAHLMANN.—The Golden Rose. 6s. .....(Hutchinson)

Gates, The: a Study in Prose. 6s. .....(Murray)

GLYN, ELINOR.—His Hour. With Frontispiece. 6s. (Duckworth)

GOODNOW, ELIZABETH.—The Soul Traders. 3s. 6d. net (Frank Palmer)

GRANT, MRS. COLQUHOUN.—Their Heart's Desire. 6s. (Long)

GRIERSON, ELIZABETH W.—The Scottish Fairy-Book. With 100 Illustrations by Morris Meredith Williams. 6s. .....(Unwin)

HARRIS-BURLAND, J. B.—The Torhaven Mystery. 6s. (Chapman & Hall)

HAYENS, HERBERT.—Beset by Savages. Illustrated. 5s. (Nisbet)

HOPE, FLORENCE.—The Two Powers. 6s. .....(Long)

HOWARD, LYDE.—For Home Service, and Other Stories. With 8 Illustrations. 2s. 6d. net .....(Pitman)

HUTCHINSON, M. F.—Captain Ferrercourt's Widow. 6s. (Longmans)

JONES, MORGAN.—The Stars of the Revival. 6s. ...(Long)

KAUFFMAN, REGINALD WRIGHT.—My Heart and Stephanie. With 2 Portraits in Colour by A. G. Learned. 6s. .....(Pitman)

KAYE-SMITH, SHEILA.—Spell Land: the Story of a Sussex Farm. 6s. .....(Bell)

KINGSLEY, CHARLES.—Hereward the Wake. Retold for Boys and Girls by Alice F. Jackson. With 8 Coloured Illustrations by Monro S. Orr. 1s. 6d. net .....(Jack)

KIPLING, RUDYARD.—Rewards and Fairies. With 4 Illustrations by Frank Craig. 5s. net, 6s., and 10s. 6d. net (Macmillan)

KNOTT, STEPHEN.—The Affairs of Ashleigh. 6s. (Melrose)

LANCASTER, G. B.—Jim of the Ranges. 6s. ....(Constable)

LANG, ANDREW.—The Lilac Fairy Book. With 6 Coloured Plates, and Numerous Illustrations by H. J. Ford. 6s. (Longmans)

LORIMER, NORMA.—By the Waters of Italy: a Tragedy in Sunshine. With 17 Illustrations. 12s. 6d net (Hutchinson)

LYTTON, LORD.—The Last of the Barons. Retold for Boys and Girls by C. E. Smith. With 8 Coloured Illustrations by W. Reid Kellie. 1s. 6d. net .....(Jack)

MACDONALD, ROBERT M., F.R.S.G.S.—The Moon God's Secret: a Tale of the Tropical Pacific. With 13 Illustrations by Arch. Webb. 5s. .....(Unwin)

MACK, D. R.—Betty Brooke at School: a Tale for Girls and Old Girls. 3s. 6d. .....(Bell)

MACNAMARA, RACHEL SWETE.—Seed of Fire. 6s. (Blackwood)

MACNAUGHTAN, S.—The Andersons. 6s. .....(Murray)

MARSH, RICHARD.—The Lovely Mrs. Blake. With Frontispiece in Colour by Evelyn Lomax. 6s. .....(Cassell)

MASEFIELD, JOHN.—A Book of Discoveries. With 46 Illustrations by Gordon Browne. 6s. ..(Wells Gardner)

MAXWELL, W. B.—The Rest Cure. 6s. .....(Methuen)

MEADE, L. T.—Lady Anne. Illustrated. 6s. .....(Nisbet)

MEADE, L. T.—Miss Gwendoline. 6s. .....(Long)

MILNE, A. A.—The Day's Play. 6s. .....(Methuen)

MOBERLY, L. G.—A Waif of Destiny. With Frontispiece. 6s. .....(Ward, Lock)

MOLESWORTH, MRS.—The Story of a Year. With 8 Illustrations by Gertrude Demain Hammond. 3s. 6d. (Macmillan)

O'RYAN, WILLIAM PATRICK.—The Plough and the Cross: a Story of New Ireland. With 10 Illustrations. 2s. net (*Irish Nation*, Dublin)

PAGE, THOMAS NELSON.—Santa Claus's Partner. With 8 Illustrations in Colour by Olga Morgan. 3s. 6d. net (Chatto & Windus)

PEARCE, VIOLET.—Separate Stars. 6s. .....(Murray)

PEMBERTON, MAX.—The Man Who Drove the Car. 2s. net (Nash)

PHILIPS, F. C.—A Lucky Young Woman. 2s. net ....(Nash)

PLATTS, CAPTAIN HERBERT W.—Horace Danby: Adventurer. 3s. 6d. .....(Whitcomb & Tombs)

PRATT, AMBROSE.—The Living Mummy. With 4 Illustrations in Colour by Louis D. Faucher. 6s. (Ward, Lock)

PUGH, EDWIN.—The Mocking Bird, an Entertainment: Compiled by Mrs. Lorrimer Wake with Spelling, Stops, Grammar and Literary Graces. 2s. net (John Milne)

Q (SIR A. T. QUILLER COUCH).—Lady Good-for-Nothing. With Coloured Frontispiece. 2s. net .....(Nelson)

RANDELL, WILFRID L.—Love and Bissaker. 6s. (Stanley Paul)

REED, MYRTLE.—Master of the Vineyard. With Coloured Frontispiece by Blendon Campbell. 6s. ..(Putnam's)

RICHARDSON, HENRY HANDEL.—The Getting of Wisdom. 6s. .....(Heinemann)

SCOTT, SIR WALTER.—Kenilworth. Retold for Boys and Girls by Alice F. Jackson. With 8 Coloured Illustrations by H. J. Ford. 1s. 6d. net .....(Jack)

SCOTT, SIR WALTER.—Peveril of the Peak. Retold for Boys and Girl by Alice F. Jackson. With 8 Coloured Illustrations by Stewart Orr. 1s. 6d. net .....(Jack)

SINCLAIR, MAY.—The Creators: a Comedy. 6s. (Constable)

SMITH, HARRY JAMES.—Enchanted Ground: an Episode in the Life of a Young Man. 6s. .....(Constable)

SNAITH, J. C.—Mrs. Fitz. 6s. .....(Smith, Elder)

SNEYD-KYNNERSLEY, E. M.—A Snail's Wooing: the Story of an Alpine Courtship. 6s. .....(Macmillan)

STAWELL, MRS. RODOLPH.—Fairies I Have Met. With 8 Illustrations in Colour by Edmund Dulac. 3s. 6d. net (Hodder & Stoughton)

STEWART, NEWTON V.—Across the Gulf. 6s. (Stanley Paul)

STONE, CHRISTOPHER.—The Noise of Life. 6s. (Chatto)

Stories by Daudet and Coppée. With Introduction by Arthur Ransome. With 2 Illustrations. (World's Story Tellers Series.) 1s. net and 1s. 6d. net .....(Jack)

SURTEES, R. S.—Mr. Jorrocks' Lectors. With 25 Illustrations in Colour by G. Denholm Armour. 10s. 6d. net and 42s. net .....(Hodder & Stoughton)

SWAN, EDGAR.—The Man-Market. 6s. ....(Digby, Long)

TATHAM, H. F. W.—The Footprints in the Snow, and Other Tales. With a Memoir by A. C. Benson. With Portrait. 3s. 6d. net .....(Macmillan)

TEMPEST, EVELYN.—The McArdle Peerage. 6s. (Hodder & Stoughton)

THURSTON, KATHERINE CECIL.—Max. With 8 Illustrations by Frank Craig. 6s. .....(Hutchinson)

TURNER, ETHEL (Mrs. H. R. Curlewis).—Fair Ines. With Illustrations in Colour by Frank Dadd. 3s. 6d. (Hodder & Stoughton)

URQUHART, M.—The Island of Souls: Being a Sensational Fairy-Tale. 6s. .....(Mills & Boon)

VAIZEY, MRS. GEORGE DE HORNE.—A Question of Marriage. 6s. .....(Hodder & Stoughton)

VISIAK, E. H.—The Haunted Island: a Pirate Romance. 2s. 6d. net .....(Elkin Mathews)

WALLACE, HELEN.—The Yoke of Circumstance. With Frontispiece in Colour by J. E. Sutcliffe. 6s. ..(Cassell)

WARNER, ANNE.—Just Between Themselves. 6s. ..(Unwin)

WHISHAW, FRED.—An Empress in Love. 6s. (Stanley Paul)

WHYTE, ADAM GOWANS.—The Templeton Tradition. 6s. (Blackwood)

WICKS, MARK.—To Mars viâ the Moon: an Astronomical Story. With 16 Plates and Maps. 5s. .....(Seeley)

WILLIAMSON, C. N. and A. M.—The Golden Silence. With Frontispiece in Colour by Arthur H. Buckland. 6s. (Methuen)

WRIGHT, HAROLD BELL.—That Printer of Udell's: a Story of the Middle West. 6s. .....(Hodder & Stoughton)

YARDLEY, MAUD H.—To-Day and Love. 6s. (Hurst & Blackett)

NEW EDITIONS.

BLYTH, JAMES.—The Member for Easterby. 1s. net (Long)

BRADY, CYRUS TOWNSEND, and EDWARD PEPLE.—Richard the Brazen: a Romance. 6d. .....(Greening)

CONVERSE, FLORENCE.—Long Will: a Romance of the Days of Piers Plowman. With 6 Coloured Illustrations by Garth Jones. 2s. 6d. net .....(Dent)

DEFOE, DANIEL.—The Life and Adventures of Robinson Crusoe. With 16 Illustrations in Colour by W. B. Robinson. 3s. 6d. net .....(Jack)

DEFOE, DANIEL.—The Life and Adventures of Robinson Crusoe. Part I. Edited, with Introduction and Notes, by A. C. Liddell. With 29 Illustrations. 2s. (Clarendon Press)

ELIOT, GEORGE.—Silas Marner. With 8 Illustrations in Colour by M. V. Wheelhouse. 2s. 6d. net .....(Bell)

EWING, JULIANA HORATIA.—The Brownies, and Other Tales. Illustrated in Colour by Alice B. Woodward. 2s. 6d. net .....(Bell)

EWING, JULIANA HORATIA.—We and the World. Illustrated in Colour by M. V. Wheelhouse. 2s. 6d. net (Bell)

GOULD, NAT.—The Little Wonder. 6d. .....(Long)

HAWTHORNE, NATHANIEL.—A Wonder Book, and Tanglewood Tales. With 24 Coloured Illustrations by H. Granville Fell. 5s. net .....(Dent)

KINGSLEY, CHARLES.—The Water-Babies: a Fairy-Tale for a Land-Baby. With 8 Illustrations in Colour by Katherine Cameron. 6s. net .....(Jack

LEITH, MRS. DISNEY.—The Children of the Chapel: including the Pilgrimage of Pleasure, a Morality Play by Algernon Charles Swinburne. Third Edition. 6s. net (Chatto & Windus)

MUDDOCK, J. E.—Sweet "Doll" of Haddon Hall. 1s. net (Long)

SINCLAIR, UPTON.—The Money-Changers. 6d. .....(Long)

TITTERTON, W. R.—The Drifters. 1s. net ...(Frank Palmer)

TOLSTOI, LEON.—Anna Karénine. Introduction par Emile Faguet de l'Académie française. In 2 Vols., with Coloured Frontispiece. (Collection Nelson, No. 7.) 1 fr. 25 net, and 1s. net each volume. (Nelson, Paris & London)

TOLSTOI, COUNT LEO.—Master and Man, and Other Parables and Tales. (Everyman's Library, No. 469.) 1s. net, 2s. net, and 2s. 6d. net .....(Dent)

POETRY, MUSIC, AND THE DRAMA.

An Anthology of Humorous Verse from Robert Herrick to Owen Seaman. Compiled by Helen and Lewis Melville. With Frontispicee by Stephen Reid. 3s. 6d. net (Harrap)

ANTCLIFFE, HERBERT.—Schubert. With 5 Illustrations. 1s. net and 2s. net .....(Bell)

Ballads, A Collection of. Edited, with Introduction and Notes, by Andrew Lang. 2s. 6d. net .....(Chapman & Hall)

BENELL, ALFRED.—The Fall of Minni: a Legend of Asia Minor. 3s. 6d. net .....(Century Press)

BOBSWORTH, A.—The Wrong Atlantis: Not the Newdigate Prize Poem for 1910. 6d. net .....(Stockwell)

BRERETON, J. LE GAY.—To-Morrow: a Dramatic Sketch of the Character and Environment of Robert Greene. (Australian Book Co., 21, Warwick Lane, E.C., and Angus & Robertson, Sydney, N.S.W.)

CARMAN, BLISS.—Sappho: One Hundred Lyrics. (Florence Press Edition.) With Introduction by C. G. D. Roberts. 5s. net .....(Chatto & Windus)

CASHMORE, ALFRED H.—The Church of the Departed, and Other Verses. 1s. .....(Reigate Press, Ltd., Reigate)

CAVE, JOHN.—The Queen of the Fiord, and Other Poems. With Portrait. 5s. net .....(Kegan Paul)

Children's Way, The: a Book of Verses about Children. Selected and Arranged by Mrs. P. A. Barnett. 2s. 6d. net (Jarrold)

CLARK, THEODORA E.—Some Dreams Come True: a Rhyming Phantasy in Three Acts. 1s. net....(Allen)

CLAY, HENRY E.—Poems. 3s. 6d. net ..(Elkin Mathews)

COLERIDGE, SAMUEL TAYLOR.—The Rime of the Ancient Mariner. With 20 Coloured Plates, Line Illustrations, and Decorations by Willy Pogány. 15s. net, 25s. net, £2 2s. net, and £10 10s. net .....(Harrap)

CRAVEN, ARTHUR SCOTT.—Alarums and Excursions. Illustrated by The Jabberwock. 2s. 6d. net (Elkin Mathews)

CUNNINGTON, SUSAN.—Stories from Dante. With Frontispiece in Colour after D. G. Rossetti, and 15 Coloured Illustrations by Evelyn Paul. 5s. net .....(Harrap)

DRYSDALE, J. C.—Madame Butterfly (Puccini). With 4 Coloured Illustrations by Byam Shaw. 1s. net (Jack)

DUM-DUM (John Kendall).—A Fool's Paradise. 3s. 6d. net (Constable)

ELLIS, VIVIAN LOCKE.—The Revolt of Woman, and Other Poems. With Frontispiece by Keith Henderson. 1s. net (Locke Ellis, 18, Whitcomb Street, Leicester Square)

EBRINGTON, H.—Suburban: a Play in One Act. (Home Recreation Series, No. 1.) 6d. .....(Walter Scott)

EMMET, ALIDA CHANLER.—Psyche Sleeps, and Other Poems. 5s. net ....(Moffat, Yard & Co., New York, and A. F. Bird, London)

English Sonnets. Edited, with Introduction and Notes, by A. T. Quiller Couch. 2s. 6d. net..(Chapman & Hall)

ERSKINE, ELLA.—Little Songs .....(Truslove & Hanson)

FLOWER, ROBIN.—Eire, and Other Poems. 1s. net (Locke Ellis, 18, Whitcomb Street, Leicester Square)

GARTH, CECIL.—The Fool's Signet, and Other Dramatic Pieces suitable for Recitation. 3s. 6d. net .....(Long)

GILBERT, W. S.—Iolanthe, and Other Operas. With 32 Illustrations in Colour by W. Russell Flint. 15s. net (Bell)

HADDEN, J. CUTHBERT.—Operas of Verdi. With 4 Coloured Illustrations by Byam Shaw. 1s. net .....(Jack)

HERRICK, E.—Portraits and Sketches. 1s. net (Elkin Mathews)

HOLE, W. G.—The Chained Titan: a Poem of Yesterday and To-Day. 4s. 6d. net .....(Bell)

HOWE, P. P.—The Repertory Theatre: a Record and a Criticism. 2s. 6d. net .....(Martin Secker)

LONGFELLOW, H. W.—The Golden Legend. With 25 Illustrations in Colour by Sidney H. Meteyard. 10s. 6d. net and 42s. net .....(Hodder & Stoughton)

Lyrical Verse. Selected and Edited by Oswald Crawfurd. In 2 Vols. 2s. 6d. net each .....(Chapman & Hall)

MAETERLINCK, MAURICE.—Mary Magdalene: a Play in Three Acts. Translated by Alexander Teixeira de Mattos. 3s. 6d. net .....(Methuen)

MASEFIELD, JOHN.—Ballads and Poems. 2s. 6d. net (Elkin Mathews)

METHLEY, VIOLET M.—Sauce for the Gander, and Other Plays. 2s. net .....(Skeffington)

MILLIGAN, JAMES LEWIS.—Songs in Time's Despite. (Francis Griffiths)

NOYES, ALFRED.—Collected Poems. In 2 Vols. 10s. net (Blackwood)

OVERTON, ROBERT.—Nine and Three: Being 9 Recitations and 3 Playlets. 1s. .....(Dean)

PEACOCK, THOMAS LOVE.—The Plays: Published for the First Time. Edited by A. B. Young, M.A., Ph.D. 2s. net .....(Nutt)

PHILLIPS, STEPHEN.—Pietro of Siena: a Drama. 2s. 6d. net .....(Macmillan)

PRESLAND, JOHN.—Mary Queen of Scots: an Historical Drama in Five Acts. 5s. net .....(Chatto &Windus)

RADCLYFFE-HALL, MARGUERITE.—Poems of the Past and Present. 5s. net .....(Chapman & Hall)

SALE, M. O.—Sisters in Arms, and Other Short Plays in the Form of Triologues, Duologues, and Monologues. 2s. net .....(Skeffington)

SCOTT, FREDERICK GEORGE.—Poems. 5s. net (Constable)

Shakespeare's Tragedy of Hamlet. With Introduction by Sir A. T. Quiller Couch. With 30 Illustrations in Colour by W. G. Simmonds. 10s. 6d. net and 42s. net (Hodder & Stoughton)

SHAKESPEARE, WILLIAM.—The Merry Wives of Windsor. With 40 Illustrations in Colour by Hugh Thomson. 15s. net .....(Heinemann)

Sheridan's Wit. (Half-Hour Plays for Amateurs, No. 2.) An Acting Edition, Edited by C. M. Tucker. With Illustrations by Brinsley Le Fanu. 1s. (Stead's Publishing House)

STACPOOLE, HENRY DE VERE.—Poems and Ballads. 3s. 6d. net .....(Murray)

Stories from Shakespeare. Retold by Thomas Carter. With 16 Illustrations in Colour by Gertrude Demain Hammond, R.I. 5s. net .....(Harrap)

TAYLOR, RACHEL ANNAND.—The Hours of Fiammetta: a Sonnet Sequence. 2s. 6d. net ....(Elkin Mathews)

TRARES, GUS J.—Selections from Parts I. and II. of Frederick's Peregrination and Other Poems. With Portrait. 2s. 6d.....(Murray & Co., London, S.W.)

TURNER, ALFRED.—In Faery Lands Forlorn. With Frontispiece. 1s. 6d. net and 3s. 6d. net .....(Harrap)

W., G.—Songs of Light and Shade. 1s. 6d. net.....(Mowbray)

WATT, HANSARD.—Ships and Sealing-Wax. Illustrated by L. R. Brightwell. 3s. 6d. net. .....(Mills & Boon)

NEW EDITIONS.

ANDERSON, JESSIE ANNIE.—Songs of Hope and Courage. With Frontispiece. Second Edition. 6d. net (Milne & Stephen, Caxton Press, Aberdeen)

BYRON, LORD.—Childe Harold: Cantos I. and II. Edited, with Introduction and Notes by H. F. Tozer, M.A. Third Edition. 2s. .....(Clarendon Press)

French Lyrics. Selected and Annotated by George Saintsbury. With 8 and 12 Illustrations in Colour by A. Gérardin. 7s. 6d. net and 15s. net .....(Lee Warner)

HOMER.—The Iliad. Translated by the Earl of Derby. With Introduction by Miss F. M. Stowell. (Everyman's Library, No. 453.) 1s. net, 2s. net, and 2s. 6d. net (Dent)

ROSSETTI, CHRISTINA.—Poems. With Introduction by Alice Meynell. With 36 Coloured Plates, 34 in Black and White, and Decorations by Florence Harrison. 15s. net .....(Blackie)

TENNYSON, ALFRED, LORD.—The Princess: a Medley. Edited, with Introduction and Notes, by Henry Allsopp. 2s. .....(Clarendon Press)

CRITICISM AND BELLES LETTRES.

BENSON, ARTHUR CHRISTOPHER.—The Silent Isle. 7s. 6d. net .....(Smith, Elder)

CORELLI, MARIE.—The Devil's Motor: a Fantasy. With 6 Illustrations in Colour by Arthur Severn, R.I. 6s. net, 10s. 6d. net, and 42s. net ....(Hodder & Stoughton)

CUST, SYBIL.—From a Little Town-Garden, and Other Sketches. 3s. 6d. net .....(Smith, Elder)

DOBSON, AUSTIN.—Old Kensington Palace, and Other Papers. With 6 Illustrations. 6s. (Chatto & Windus)

Essays and Studies by Members of the English Association. Collected by A. C. Bradley. 5s. net ..(Clarendon Press)

FRANCE, ANATOLE.—On Life and Letters. A Translation by A. W. Evans. (First Series.) 6s. .....(Lane)

LANG, ANDREW.—Sir Walter Scott and the Border Minstrelsy. 5s. net .....(Longmans)

Learn of Me what Woman is: an Anthology. 6d. (Lotus Press, Dundee)

FROM CONSTABLE'S LIST

THE WINTER QUEEN

The sad story of Elizabeth of Bohemia, daughter of James I. and VI. By MARIE HAY, Author of "A German Pompadour," etc. With Illustrations. Demy 8vo. 12/6 net.

DAILY TELEGRAPH:—"*The tale is admirably told, with much picturesque resource and abundant genuine feeling . . . we have here a book of no ordinary merit and attraction. Miss Hay's book is equipped like a scholarly monograph well founded upon careful research, but she writes her story like one writing a novel.*"

PAGES FROM the BOOK OF PARIS

By CLAUDE C. WASHBURN and LESTER G. HORNBY. With 40 Illustrations. Large crown 8vo. **7/6** net.

This book narrates in word and drawing the impressions and adventures of two young men in Paris—one a writer, the other an artist.

IN PRAISE OF OXFORD

An Anthology of Prose and Verse. By THOMAS SECCOMBE and H. SPENSER SCOTT. Medium 8vo. **6/-** net.

NOBLE DAMES and NOTABLE MEN

By JOHN FYVIE. Demy 8vo. Illustrated. **10/6** net.

These studies of six celebrities of the Georgian era, will be valued for the original manuscript material which they incorporate, including eighteen copyright and scarcely known letters of Horace Walpole.

THE LATEST FICTION. 6/- each

AT ALL LIBRARIES AND BOOKSELLERS

A new novel by the author of "A Walking Gentleman"

James Prior **FORTUNA CHANCE**

Two new novels by well-known writers

Alice Brown **JOHN WINTERBOURNE'S FAMILY**

SUNDAY TIMES:—"*The book contains some really fine character drawing, and the people seem to be living, breathing figures.*"

Clara Louisa Burnham **CLEVER BETSY**

LIVERPOOL POST:—"*A delightfully wholesome and original story.*"

An Historical Romance teeming with interest

Dorothy Margaret Stuart **MARTIN THE MUMMER**

THE SCOTSMAN:—"*The story, boldly imagined, and vigorously told, is always pleasant to read.*"

May Sinclair **THE CREATORS**

Mr. JAMES DOUGLAS writes:—"*The style is amazingly pure and keen . . . there is no better dialogue in any novel I have ever read.*"

TIMES:—"*A comedy crowded with tragic moments.*"

EVENING STANDARD says:—"*For the world at large it will ever be an admirably written novel of character, original and vital.*"

DAILY TELEGRAPH:—"*The tale is interesting, the dialogue is sparkling, and the characters amuse.*"

ILLUSTRATED LONDON NEWS:—"*The book is marvellously clever—nay, great . . . a rare and wonderful book.*"

Hilaire Belloc **PONGO AND THE BULL**

DAILY NEWS:—"*A brilliant social satire which is a delight to read . . . immensely amusing.*"

TIMES:—"*The rush and brilliance of the tale.*"

EVENING STANDARD:—"*A brilliant piece of work.*"

OBSERVER:—"*The book is a thoroughly racy satire.*"

A. J. Dawson **LAND OF HIS FATHERS**

STANDARD:—"*Mr. Dawson's vigorous and manly story. He is able to interest one so completely . . . a fine book, strong and wholesome.*"

TIMES:—"*Very brightly and well written . . . full of life and character.*"

Harry James Smith **ENCHANTED GROUND**

DUNDEE ADVERTISER:—"*This novel is admirably written, with an individual style and view.*"

BOOK MONTHLY:—"*A new author, and worth trying.*"

G. B. Lancaster **JIM OF THE RANGES**

SHEFFIELD DAILY TELEGRAPH:—"*The story teems with vivid incident . . . possesses reality . . . wonderful sense of atmosphere, a vigorous romance, with a fascination of its own.*"

DAILY CHRONICLE:—"*A fine book, belonging, for its power of catching the atmosphere of wild places, to the same class of novels as Miss Rubins' 'Magnetic North.'*"

LONDON: 10, ORANGE STREET, W.C.

FROM ROBERT SCOTT'S LIST

Special Offer to Subscribers.

THE HISTORY OF THE CASTLE OF YORK

FROM ITS FOUNDATION TO THE PRESENT DAY. WITH AN ACCOUNT OF THE BUILDING OF CLIFFORD'S TOWER. By T. P. COOPER.

With numerous Illustrations, Maps, Plans, and Facsimiles.

Offered to Subscribers at 10s. 6d. net. Write early to secure a copy.

Invaluable to Book Collectors.

THE NEW VOLUME FOR 1910

BOOK-PRICES CURRENT

Volume XXIV. By J. HERBERT SLATER.

Demy 8vo, buckram gilt, **£1 7s. 6d.** net.

This volume contains all that is worth mentioning of 71 Sales by Auction which have been held in London and elsewhere, from October, 1909, until the close of the season in July last—694 pp. in all.

By MICHAEL J. F. McCARTHY

IRISH LAND & IRISH LIBERTY

A STUDY OF THE NEW LORDS OF THE SOIL

Demy 8vo, with 38 Illustrations of Irish Scenes and Peasant Life, cloth gilt, **7s. 6d.** net.

Every British taxpayer should obtain and read this important work on the Irish Land Question, discussing as it does the State, Prospects, and Future Influence in the British Empire of these "New Lords of the Irish Soil."

DAYS & HOURS IN A GARDEN

By E. V. B.

New Edition, Illustrated by Head and Tail Pieces by the Authoress. Handsome Presentation Edition, Art Binding, **5s.**

Write for New 16-page List of Antiquarian and General Literature, Free by Post.

London: ROBERT SCOTT, Successor to ELLIOT STOCK,
62 Paternoster Row, E.C. *And of all Booksellers.*

Robert Louis Stevenson

enthusiastically praised "The Raiders," and in its sensational incidents, its mystery and excitement, Mr.

S. R. Crockett's

New Novel

The Dew of their Youth

recalls his great early success. It has the same dash and go, the same atmosphere of romance, adventure and love. 6/-

HODDER & STOUGHTON, LONDON

Mr. Dooley Says. 3s. 6d. .....(Heinemann)
PENNELL, ELIZABETH ROBINS.—Our House. 4s. 6d. net (Unwin)
RALEIGH, WALTER.—Six Essays on Johnson. 5s. net (Clarendon Press)
RANSOME, ARTHUR.—Edgar Allan Poe: a Critical Study. With Portrait. 7s. 6d. net .....(Martin Secker)
STEEVES, G. WALTER, M.D.—Francis Bacon: a Sketch of his Life, Works, and Literary Friends: Chiefly from a Biographical Point of View. With 43 Illustrations. 6s. net .....(Methuen)

NEW EDITIONS.

ARNOLD, MATTHEW.—On the Study of Celtic Literature, and Other Essays. (Everyman's Library, No. 458.) 1s. net, 2s. net, 2s. 6d. net .....(Dent)
CARLYLE, THOMAS.—The Essays on Heroes, Hero-Worship, and the Heroic in History. Edited, with Introduction and Notes, by P. C. Parr. 2s. .....(Clarendon Press)

HISTORY, BIOGRAPHY, AND TRAVEL.

ADAM, EVELYN.—Behind the Shoji. 6s. .....(Methuen)
ALDANA, A., and A. E. HARRIS.—Chile and the Chilians (*Western Mail*, Cardiff)
BAIKIE, REV. JAMES, F.R.A.S.—The Sea-Kings of Crete. With 32 Illustrations and 2 Maps. 7s. 6d. net (Black)
BARROW, K. M.—Three Years in Tristan da Cunha. With 37 Illustrations and a Map. 7s. 6d. net ..(Skeffington)
BARTHOLOMEW, J. G., LL.D.—A Literary and Historical Atlas of Europe. (Everyman's Library, No. 496.) 1s. net, 2s. net, 2s. 6d. net .....(Dent)
BEARNE, MRS.—Four Fascinating Frenchwomen. With 25 Illustrations. 10s. 6d. net .....(Unwin)
BEEBE, MARY BLAIR, and C. WILLIAM BEEBE.—Our Search for a Wilderness: an Account of Two Ornithological Expeditions to Venezuela and to British Guiana. With 160 Illustrations. 10s. 6d. net .....(Constable)
BIDDULPH, COLONEL JOHN.—Dupleix. 5s. (F. V. White)
BROWNE, GEORGE, D.D.—Melanesians and Polynesians: Their Life-Histories Described and Compared. With Illustrations. 12s. net .....(Macmillan)
BUSBEY, KATHERINE G.—Home Life in America. With 12 Illustrations. 10s. 6d. net .....(Methuen)
CAPES, BERNARD.—Historical Vignettes. 7s. 6d. net (Unwin)
Chronicles of the Pilgrim Fathers. Compiled and Edited, with Introduction and Notes, by John Masefield. (Everyman's Library, No. 480.) 1s. net, 2s. net, and 2s. 6d. net (Dent)
COMYN, D. C. E. ff., F.R.G.S.—Service and Sport in the Sudan: A Record of Administration in the Anglo-Egyptian Sudan, with some Intervals of Sport and Travel. With 29 Illustrations and 3 Maps. 12s. 6d. net .....(Lane)
CORIN, JAMES.—Mating, Marriage, and the Status of Woman. 2s. 6d. net .....(Walter Scott)
CORKRAN, ALICE.—The Dawn of British History. Illustrated by M. Lavars Harry. 2s. 6d. net ....(Harrap)
DENNETT, R. E.—Nigerian Studies: or The Religious and Political System of the Yoruba. With 16 Illustrations and a Map. 8s. 6d. net .....(Macmillan)
DITCHFIELD, P. H., M.A., F.S.A., F.R.S.L., F.R.Hist.S.—Vanishing England. With 134 Illustrations by Fred Roe, R.I., 15s. net .....(Methuen)
EBBUTT, M. I., M.A.—Hero-Myths and Legends of the British Race. With 64 Illustrations by five Artists. 7s. 6d. net .....(Harrap)
ELIAS, EDITH L.—In Tudor Times: Short Character-Studies of the Great Elizabethans. With 16 Illustrations. 2s. 6d. net .....(Harrap)
ELLISTON-ERWOOD, FRANK C.—The Pilgrims' Road: A Practical Guide for the Pedestrian on the Ancient Way from Winchester to Canterbury. With 17 Illustrations and 15 Maps. 2s. 6d. net (Homeland Association, and Warne)
ENOCK, C. REGINALD, F.R.G.S.—Farthest West: Life and Travel in the United States. With 32 Illustrations and a Map. 15s. net .....(Long)
FARRAR, F. A., B.A., B.Sc.—Old Greek Nature Stories. With 16 Illustrations. 2s. 6d. net .....(Harrap)
Folk Tales from Many Lands. Retold by Lilian Gask. With 8 Illustrations in Colour, 18 in Black and White, and Decorations by Willy Pogány. 5s. net .....(Harrap)
GILLIAT, EDWARD, M.A.—Heroes of the Elizabethan Age. With 16 Illustrations by John F. Campbell. 5s. (Seeley)
GRAHAM, HARRY.—The Mother of Parliaments. With 20 Illustrations. 10s. 6d. net .....(Methuen)
GRIMSHAW, BEATRICE.—The New New Guinea. With 49 Illustrations and a Map. 12s 6d. net (Hutchinson)
HARDY, B. C.—Philippa of Hainault and her Times. With 15 Illustrations and Genealogical Table. 10s. 6d. net (Long)
HAY, MARIE.—The Winter Queen, Being the Unhappy History of Elizabeth Stuart, Electress Palatine, Queen of Bohemia: A Romance. With 5 Illustrations and a Map. 12s. 6d. net .....(Constable)
Heinrich Heine's Memoirs: From his Works, Letters, and Conversations. Edited by Gustav Karpeles. Translated by Gilbert Cannan. With 2 Portraits. In 2 Vols. 12s. net .....(Heinemann)
HERKOMER, SIR HUBERT VON, C.V.O., R.A., D.C.L., LL.D.—The Herkomers. With 6 and 28 Illustrations. 7s. 6d. net and 25s. net .....(Macmillan)
Heroic Life and Exploits of Siegfried the Dragon-Slayer, The: an Old Story of the North. Retold by Dora Ford Madeley. With 12 Illustrations in Colour by Stephen Reid. 3s. 6d. net .....(Harrap)
HISSEY, JAMES JOHN.—The Charm of the Road: England and Wales. With 28 Illustrations and a Map. 10s. net (Macmillan)
HOLDER, CHARLES FREDERICK.—The Channel Islands of California: a Book for the Angler, Sportsman, and Tourist. With nearly 150 Illustrations and 12 Maps. 7s. 6d. net .....(Hodder & Stoughton)
HUDSON, W. H.—A Shepherd's Life: Impressions of the South Wiltshire Downs. With 65 Illustrations by Bernard C. Gotch. 7s. 6d. net .....(Methuen)
KISCH, MARTIN S.—Letters and Sketches from Northern Nigeria. With Introduction by Sir Percy Girouard. With 22 Illustrations from Photographs and many by the Author in the Text. 6s. net ....(Chatto & Windus)
KITTS, EUSTACE J.—Pope John the Twenty-Third and Master John Hus of Bohemia. With 6 Illustrations. 12s. 6d. net .....(Constable)
Letters of the English Seamen: 1587–1808. Edited by E. Hallam Moorhouse. With 16 Illustrations. 10s. 6d. net .....(Chapman & Hall)
LÉVY, ARTHUR.—Napoléon Intime. Étude par François Coppée. With Frontispiece. (Collection Nelson, No. 8.) 1 fr. 25 net, and 1s. net .....(Nelson, Paris and London)
Life of Benvenuto Cellini, The.—A New Version by Robert H. Hobart Cust. With about 70 Illustrations. In 2 Vols. 25s. net .....(Bell)
Life of Sir Kenelm Digby, Author of.—The First Duke and Duchess of Newcastle-upon Tyne. With 14 Illustrations. 10s. 6d. net .....(Longmans)
Lives of the Early Medici as Told in Their Correspondence. Translated and Edited by Janet Ross. With 12 Portraits and Facsimiles. 10s. 6d. net .....(Chatto & Windus)
MACDONALD, J. RAMSAY, M.P.—The Awakening of India. 6s. .....(Hodder & Stoughton)
MAUDE, AYLMER.—The Life of Tolstoy: Later Years. With 8 Illustrations. 10s. 6d. net .....(Constable)
MOZANS, H. J., A.M., Ph.D.—Up the Orinoco and Down the Magdalena. With 18 Illustrations and a Map. 12s. 6d. net .....(Appleton)
NEVILLE, LADY DOROTHY.—Under Five Reigns. With 16 Illustrations. 15s. net .....(Methuen)
O'CONNOR, MRS. T. P.—I Myself. With 14 Illustrations. 12s. 6d. net .....(Methuen)
PAYNE, WILLIAM MORTON, LL.D.—Leading American Essayists. With 4 Portraits. 7s. 6d. net (Henry Holt, New York; and Bell, London)
Quaker Post-Bag, A: Letters to Sir John Rodes of Barlbrough Hall, in the County of Derby, Baronet, and to John Gratton of Monyash, 1693–1742. Selected and Edited by Mrs. Godfrey Locker Lampson. With a Preface by Augustine Birrell. With 7 Illustrations. 8s. 6d. net (Longmans)
RIVERS, JOHN.—Louvet: Revolutionist and Romance-Writer. With 18 Illustrations. 16s. net (Hurst & Blackett)
ROLLESTON, T. W.—The High Deeds of Finn, and Other Bardic Romances of Ancient Ireland. With Introduction by Stopford A. Brooke, M.A., LL.D. With 16 Illustrations in Colour by Stephen Reid. 5s. net (Harrap)
ROSS, ESTELLE.—The Birth of England (449–1066). Illustrated by Evelyn Paul. 2s. 6d. net .....(Harrap)
RUCK, RUTH.—Reminiscences of the Old Country: Historic Sites, Exceptional Scenery, Healthful Attributes. With 21 Illustrations. 2s. 6d. net .....(Ouseley)
RUSSELL, LADY.—The Rose Goddess, and Other Sketches of Mystery and Romance. With 50 Illustrations. 21s. net .....(Longmans)
SMITH, LIEUT.-COL. SIR HENRY, K.C.B.—From Constable to Commissioner: the Story of Sixty Years, Most of them Misspent. With Portrait. 7s. 6d. net (Chatto & Windus)
STIRLING-MAXWELL, SIR WILLIAM.—Stories of the Spanish Artists until Goya. Selected and arranged by Luis Carreño. With Introduction by Edward Hutton. With 8 Illustrations in Colour, and 24 in Monochrome. 7s. 6d. net .....(Chatto & Windus)
STORER, EDWARD.—Peter the Cruel: The Life of the Notorious Don Pedro of Castile, together with an Account of his Relations with the Famous Maria de Padilla. With 17 Illustrations. 12s. 6d. net .....(Lane)
Stories from Old Chronicles. Chosen and Edited with brief Introductions to the Stories by Kate Stephens. 1s. 6d. (Sidgwick & Jackson)

LET YOUR NEXT BOOKCASE BE A

Globe-Wernicke 'Elastic' Bookcase

"The Bookcase which is always complete, but never finished."

With the ordinary style of Bookcase your shelving accommodation is seldom just right—you have either too much or too little, and what is more your space is strictly limited. But with the ***Globe-Wernicke "Elastic" Bookcase*** you can go on purchasing new books year after year, and all that is necessary to provide the extra accommodation is to buy one or two extra Book ***"Units"*** as required. Is not this the ideal way of keeping books?

Globe-Wernicke DESKS

50 Styles from which to choose

The Model shown here is very popular with those who like a flat top desk. The Extra Low Roll allows this desk to be used as a table when closed, yet at the same time it is wonderfully compact. Other styles are shown in the Catalogue.

Packing Free. Orders of **£2 Carriage Paid** to any Goods Station in the **British Isles.** — Send for Bookcase Catalogue No. 18 B, or Desk Catalogue No. 18 D, from

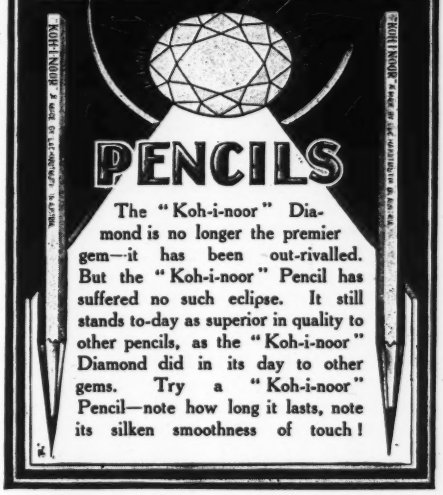
The Globe-Wernicke Co.

Office and Library Furnishers,

44 HOLBORN VIADUCT, London, E.C. 82 VICTORIA ST., S.W.
61 & 62 BISHOPSGATE ST. WITHIN, E.C.

L. & C. Hardtmuth's

"KOH-I-NOOR"



PENCILS

The "Koh-i-noor" Diamond is no longer the premier gem—it has been out-rivalled. But the "Koh-i-noor" Pencil has suffered no such eclipse. It still stands to-day as superior in quality to other pencils, as the "Koh-i-noor" Diamond did in its day to other gems. Try a "Koh-i-noor" Pencil—note how long it lasts, note its silken smoothness of touch!

"Koh-i-noor" Pencils are **4d.** each, or **3s. 6d.** per dozen. Made in 17 degrees. Of Stationers, etc.

L. & C. HARDTMUTH, Ltd.,
Koh-i-noor House, Kingsway, London, W.C.
(Paris, Vienna, Dresden, Milan, Brussels, New York.)

"KOH-I-NOOR" POCKET PROPELLING PENCILS can be had in a variety of delightful styles, from **9d.** each.

Waterman's Ideal Fountain Pen

The Friend Of Every Writer

who has been shrewd enough to obtain one. For indoor and outdoor writing work, Waterman's Ideal is, in very deed, ideal. It is always ready and always right. Let it befriend you!

Prices—10s. 6d., 15s., 17s. 6d., 21s., 25s., and upwards. In Silver and Gold for Presentation. Of Stationers, Jewellers, &c. List free from L. & C. HARDTMUTH, LTD., Koh-i-noor House, Kingsway, London, W.C. (New York: 173, Broadway; Paris: 6, Rue de Hanovre; Vienna: 1, Franzensring 20; Milan: Via Bossi 4; Dresden: Prager-strasse 6; Brussels: 14, Rue du Pont Neuf.)

CHRISTMAS GIFTS.

This is an early reminder, but remember what Mr. S. R. Crockett said, "I find that to give away a Waterman's Ideal is to make a friend for life."

TROWBRIDGE, W. R. H.—Cagliostro: The Splendour and Misery of a Master of Magic. With 17 Illustrations. 16s. net .....(Chapman & Hall)
VILLARD, OSWALD GARRISON, A.M., Litt.D.—John Brown, 1800–1859: A Biography Fifty Years After. With 25 Illustrations. 21s. net .....(Constable)
VILLARI, PROFESSOR PASQUALE.—Mediæval Italy: from Charlemagne to Henry VII. With 17 Illustrations. Translated by Costanza Halton. 15s. net ....(Unwin)
VEREKER, J.—Our Roll of Honour: Fifteen Biographical Studies for Young People. With 15 Portraits. 3s. 6d. (Skeffington)
WARD, HERBERT.—A Voice from the Congo: comprising Stories, Anecdotes, and Descriptive Notes. With 72 Illustrations. 10s. net .....(Heinemann)
WHEELER, HAROLD F. B., F.R.Hist. S.—The Story of Napoleon. With 16 Illustrations. 3s. 6d. net ..(Harrap)
WINSLOW, L. FORBES, M.B., D.C.L., LL.D.—Recollections of Forty Years: Being an Account at First Hand of some Famous Criminal Lunacy Cases, English and American; together with Facsimile Letters, Notes, and Other Data concerning them. With 19 Illustrations. 12s. 6d. net .....(Ouseley)
WOOD, ERIC.—Famous Voyages of the Great Discoverers. With 9 Illustrations by Stephen Reid and 7 from Great Paintings. 3s. 6d. net .....(Harrap)

NEW EDITIONS.

BELLOC, H.—The Old Road. With 17 Illustrations by William Hyde, and a Map. 7s. 6d. net .....(Constable)
CARLYLE, THOMAS.—The French Revolution. With 33 full-page Illustrations and about 150 Portraits by Edmund J. Sullivan, A.R.W.S. In 2 Vols. £1 1s. net and £3 3s. net .....(Chapman & Hall)
HICHENS, ROBERT.—The Spell of Egypt. 6s. (Hodder & Stoughton)
HOGAN, ALBERT E., LL.D., B.A.—The Government of the United Kingdom, its Colonies and Dependencies. Second Edition. 2s. 6d. ..... (W. B. Clive)
Itinerary of John Leland in or about the Years 1535–1543, The. Parts IX., X. and XI., with 2 Maps, 2 Appendices, a Glossary, and General Index to the Whole Series. Edited by Lucy Toulmin Smith. 18s. net.....(Bell)
OKEY, T.—Venice and its Story. Illustrated in Colour and Black and White by Nelly Erichsen, W. K. Hinchliff, and O. F. M. Ward, with 12 reproductions of Pictures and 2 Maps. Third, Revised and Cheaper, Edition. 10s. 6d. net .....(Dent)
SICHEL, EDITH.—The Household of the Lafayettes. With Frontispiece. Third Edition. 5s. net ....(Constable)

LAW, PHILOLOGY, SCIENCE, ART, SCHOOL AND TECHNICAL BOOKS.

BEAUMARCHAIS.—Le Barbier de Séville, ou La Précaution inutile: Comédie en Quatre Actes. Edited by Max Freund, M.A., Ph.D. 2s. 6d. .....(Macmillan)
BENSUSAN, S. L.—Murillo. Illustrated with 8 Reproductions in Colour. 1s. 6d. net .....(Jack)
BROCKWELL, MAURICE W., and PAUL G. KONODY.—The Louvre. Parts III., IV., V., and VI. With 54 Plates in Colour. 2s. 6d. net each Part .....(Jack)
CORBIN, THOMAS W.—Engineering of To-Day. With 39 Illustrations and Diagrams. 5s. net .....(Seeley)
DELVILLE, JEAN.—The New Mission of Art: a Study of Idealism in Art. Translated by Francis Colmer. With Introductory Notes by Clifford Bax and Edouard Schuré. With 8 Illustrations. 7s. 6d. net (Francis Griffiths)
HALLIDAY, W.—The Book of Migratory Birds, Met with on Holy Island and the Northumbrian Coast: to which is added Descriptive Accounts of Wild Fowling on the Mud Flats, with Notes on the General Natural History of this District. With 28 Illustrations from Photographs. 5s. net .....(Ouseley)
HARE, W. LOFTUS.—Watts. Illustrated with 8 Reproductions in Colour. 1s. 6d. net.....(Jack)
HOOPER, LUTHER.—Hand-Loom Weaving: Plain and Ornamental. With 18 Plates and 125 Drawings (by the Author and Noel Rooke) in the Text. 6s. net (John Hogg, 13, Paternoster Row, E.C.)
100 Popular Pictures: Facsimile Reproductions in Colour of Popular Pictures Selected from the World's Great Galleries. With Introduction by M. H. Spielmann, F.S.A., and Notes by Arthur Fish. Vol. I. 12s. (Cassell)
JOHNSON, A. E.—Lawson Wood. With 56 Illustrations (8 in Colour). 3s. 6d. net .....(Black)
MERIMÉE, PROSPER.—Colomba. Edited, with Introduction and Notes, by Theodora de Sélincourt. With a Map. 2s. .....(Clarendon Press)
PRIESTMAN, MABEL TUKE.—Handicrafts in the Home. With 75 Illustrations. 10s 6d. net .....(Methuen)
TAVENOR-PERRY, J.—Dinanderie: a History and Description of Mediæval Art Work in Copper, Brass, and Bronze. With 120 Illustrations. 21s. net ....(Allen)
WOOTTON, A. C.—Chronicles of Pharmacy. In 2 Vols., with 74 Illustrations. 21s. net .....(Macmillan)

NEW EDITIONS.

CAMPAGNAC, E. T.—Poetry and Teaching. Second Edition. 1s. net (Constable, London; The Lyceum Press, Liverpool)
COATES, JAMES, Ph.D., F.A.S.—Seeing the Invisible: Practical Studies in Psychometry, Thought Transference, Telepathy, and Allied Phenomena. With 5 Plates. Second Edition, Revised and Enlarged. 5s. net (L. N. Fowler & Co., 7, Imperial Arcade, Ludgate Circus, E.C.)

MISCELLANEOUS.

ARMFIELD, CONSTANCE.—The Flower Book. With 20 Illustrations in Colour by Maxwell Armfield. 7s. 6d. net .....(Chatto & Windus)
BROWN, STEPHEN J., S.J.—A Reader's Guide to Irish Fiction. 3s. 6d. net .....(Longmans)
Children's Pets. 10 Illustrations in Colour. 1s. .....(Dean)
DEAN, ALEXANDER.—Root and Stem Vegetables. With 8 Coloured Plates. 1s. 6d. net .....(Jack)
DEWAR, GEORGE A. B.—The Airy Way. 6s. net (Chatto & Windus)
ENOCK, C. REGINALD, F.R.G.S.—Pioneering and Map-Making for Boy Scouts and Others. Illustrated. 1s. net .....(Pearson)
FEA, ALLAN.—Old English Houses: the Record of a Random Itinerary. With over 100 Illustrations. 10s. 6d. net (Martin Secker, 5, John Street, Adelphi, W.C.)
GASK, LILIAN.—True Stories About Dogs. With 16 Illustrations and Decorations by E. S. Hardy and Dorothy Hardy. 3s. 6d. net .....(Harrap)
GATTY, THE LATE MRS. MARGARET.—Daily Bread. Illustrated by E. B. Holden. 1s. net .....(Bell)
HAVILAND, M. D.—Lives of the Fur Folk. With 4 Illustrations and Decorations by E. Caldwell. 5s. net (Longmans)
Home Farm, The. 10 Illustrations in Colour. 1s. ....(Dean)
HUSBAND, M. F. A., B.A.—A Dictionary of the Characters in the Waverley Novels of Sir Walter Scott. 8s. 6d. net (Routledge)
JACOB, REV. JOSEPH.—Daffodils. With 8 Coloured Plates. (Present-Day Gardening Series.) 1s. 6d. net ....(Jack)
KEARTON, RICHARD, F.Z.S.—Keartons' Nature Pictures. With many Illustrations and Descriptive Text. Vol. I. 15s. net .....(Cassell)
MARRIOTT, L. M.—Mother and Child: Being Letters from an Old Nurse to a Young Mother. 1s. ..(Walter Scott)
Modern Dictionary of the English Language, A. 1s. 4d. net (Macmillan)
MUDGE, ISADORE GILBERT, and M. EARL SEARS.—A Thackeray Dictionary: The Characters and Scenes of the Novels and Short Stories Alphabetically Arranged. 8s. 6d. net .....(Routledge)
MUIR, RAMSAY.—Peers and Bureaucrats: Two Problems of English Government. 4s. 6d. net .....(Constable)
Pussies and Bow-Wows. 10 Illustrations in Colour. 1s. (Dean)
RIDLER, A. W.—The Merry Animal Picture Book. With Illustrations by Louis Wain, Harry B. Neilson, J. A. Shepherd, and Others. 1s. .....(James Clarke)
Rosebud Annual, 1911, The. With about 200 Illustrations. 3s. and 4s. .....(James Clarke)
Round the Zoo. 10 Illustrations in Colour. (Dean's Real Life Series, No. 9.) 1s. .....(Dean)
TELFORD, E. D., F.R.C.S.—The Problem of the Crippled School-Child: an Account of the Education and Treatment of Crippled School-Children in a Residential School. 6d. .....(Sherratt & Hughes)
TILLETT, ALFRED W.—Herbert Spencer Refutes Recent Misrepresentations: Professor Bourne's Defamatory Attacks Met by Excerpts Culled from the Philosopher's Works. 6d. net .....(P. S. King)
WARD, WILLIAM.—Brotherhood and Democracy. Illustrated. 2s. 6d. and 6s. .....(P.S.A. Brotherhood, Holborn Hall, Clerkenwell Road, E.C.)
WILLIAMS, JENNIE C.—Just for Two Cookery Book: Containing Tested Recipes for Two Persons. 2s. 6d. net (Hodder & Stoughton)
YOXALL, SIR JAMES, M.P.—The A.B.C. About Collecting. With 86 Illustrations. 5s. net .....(Stanley Paul)

NEW EDITIONS.

Encyclopædia of Sports and Games. Edited by the Earl of Suffolk and Berkshire. Illustrated in Colour and Black and White. Part VII. 1s. net ....(Heinemann)
GATTY, MARGARET.—Parables from Nature. Illustrated by Alice B. Woodward. 5s. net .....(Bell)
SMILES, SAMUEL, LL.D.—Life and Labour, or Characteristics of Men of Industry, Culture, and Genius. 1s. net (Murray)
UPTON, BERTHA.—The Adventures of Two Dutch Dolls and a "Golliwogg." With 31 Coloured Illustrations by Florence K. Upton. 2s. 6d. net .....(Longmans)

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS